

# THE MUSICAL TIMES

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APRIL 1 1926

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Prelude (without Fugue) in E flat, "St. Ann," J. S. Bach. (Novello, Book 6, page 28; Augener, p. 133; Peters, Vol. 3, No. 1.)

Choral Prelude on Newton's, "Charles Wood." (No. 6 of 16 Preludes, Vol. 1, Stainer & Bell.)

Fantasia in F minor, Mozart. (Best's arrangements, No. 76, p. 1000; Novello.) This arrangement only.

The selected pieces set for the July, 1926, A.R.C.O. Examination, differ from those set for January, 1926.

Candidates selecting Group 5 of the Associateship pieces are requested to note that the Choral Prelude, "All men must die" ("Alle Menschen müssen sterben") is on page 119, Book 15, of Novello's old edition, and on page 121, of the new edition.

The Choir-Training Diploma and Certificate Examinations will both be held between Monday, May 10th, and Saturday, May 15th. Entries must be received by the Registrar not later than Wednesday, April 14th. Application for election or re-election to Membership must be made on a Proposal Form, to be completed and returned to the Registrar before April 14th.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

The College re-opens at 10 o'clock on Monday, April 12th.

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ORGAN ...	...	...	...	...	1
SINGING ...	...	...	...	...	3
VIOLIN ...	...	...	...	...	2
VIOLONCELLO ...	...	...	...	...	2

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# The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1926

(FOR LIST OF CONTENTS SEE PAGE 368.)

## PERFORMING RIGHTS

**A report having been circulated to the effect that Messrs. Novello & Co., Ltd., are among the publishing firms that have recently joined the Performing Right Society, Messrs. Novello desire to state that they have not joined the Society. The conditions that govern the performance of the works published and owned by Messrs. Novello remain unaltered.**

### SAMUEL SEBASTIAN WESLEY

d. APRIL 19, 1876

That early Victorian musicians are under a cloud just now is inevitable, for a two-fold reason. First, it is a commonplace of musical history that the composers of a remote period usually receive more attention than those of the immediately preceding generation. Thus at the present moment there is far more active interest of the exploratory and propagandist kind shown in 17th- and 18th-century music than in that of the 19th century. There is, however, an additional reason for this attitude. The Victorian period, great as it was in some respects, was musically a poor one. Indeed, this comparative poverty was largely due to its greatness in other matters. On its merits, therefore, it could hardly escape a measure of neglect at the present time, and this somewhat contemptuous attitude has inevitably been accentuated by the discovery of the wealth of Tudor and Elizabethan music.

Yet among the early Victorians there were a few musicians who, despite the adverse circumstances of the time, contrived to deliver themselves of an individual message. Their sphere was narrow, as was bound to be the case; practically the only available media were the smaller choral forms. That they were usually Church musicians was also inevitable, seeing that this branch of the art is the only one in which England has a continuous tradition. The line may have been frayed and thin at times, but it was never broken, and it is significant of the real strength of the succession that the most vital of the early Victorian composers were primarily Church musicians. Such men as the Wesleys, Walmisley, Pearsall, George Macfarren, and Ouseley, in an otherwise barren period, maintained—we might even say restored—the fine English standard of choral writing. Indeed, the best of their essays in madrigal form are worth a place in the most august company. Walmisley's 'Slow, slow, fresh fount,' Pearsall's 'O ye roses,' 'Lay a garland,' and others might easily be quoted as examples of early Victorian madrigals that—dare

one say it? Yes!—are far better than many Elizabethan specimens that owe their present-day performance less to their merits than to revivalist zeal. However, the whirligig of time will put things right; readers who are still on the bright side of middle age may live long enough to see a Victorian revival.

Among the composers of this admittedly poor but nevertheless under-rated period is one who needs no revival—Samuel Sebastian Wesley, the fiftieth anniversary of whose death falls during the present month. That he holds his own to-day is due largely to the qualities that caused him to be under-rated as a composer by the critics of his own time—for, despite his occasional lapses into mere Spohrishness, his bold use of diatonic dissonance and his strong, sinewy counterpoint (two qualities that he derived from Bach, partly at first-hand, but in the main through his father) give much of his music a character that suggests the present day far more than a half-century ago. Open his best anthems almost at random, and you will not go far without lighting on a passage like the following in the organ introduction to 'O Lord, Thou art my God':

Ex. 1. *Andante e marcato.*

or an example of spacious, diatonic vocal writing such as the following five-part passage in the 'Magnificat' set to the words, 'He hath put down the mighty':

Ex. 2.

It would be easy to fill this journal with examples that are the exact opposite of all that is condemned by the scornful term 'Victorian.' No wonder Wesley's music was generally too strong meat for most of his contemporaries, as is proved by the criticisms of Chorley, Davison, and others.

It may not be far-fetched to suggest that one reason for the hold Samuel Sebastian Wesley still has for us to-day is a purely personal one. He was what is generally known as a 'character'—a type that appeals, it would seem, more to the English race than to any other, if we may judge from the part it plays in our literature and drama. Go to any part of the country where Wesley held office—a long journey, for he served five parish churches and four Cathedrals!—and you will find his odd personality remembered by old folk who know little or nothing of his music. His roving habit was due to various causes—eccentricity, quarrels with Deans and Chapters, and even his fondness for fishing. It is fair to add that much of his trouble with Cathedral authorities was due to his outspoken demands for reform. It is difficult to realise to-day the abysmal depths to which Church music had sunk at that time. In fact, the sterling qualities of such composers as Wesley can be fully appreciated only when we remind ourselves of the wretchedly poor choral establishments for which they wrote. It is a fairly familiar fact, but one worth repeating in this connection, that 'Blessed be the God and Father' was written 'by request, for the service on Easter-day at Hereford Cathedral, on which occasion only trebles and a single bass voice were available.' So runs Wesley's own foot-note to the earlier editions. And tradition says that the solitary bass on duty that Easter-day was the Dean's butler! It is easy to understand Wesley's writing to a friend, in 1874:

I have moved from Cathedral to Cathedral because I found musical troubles at each. Until Parliament interferes to put Cathedrals on a totally different footing as to music, I affirm that any man of eminence finds obstacles to doing himself and music justice which render his life a prolonged martyrdom.

And only a month or two before his death he was discussing drastic plans for reform, among them being the making of the Cathedral organist 'absolute director of the music, with a salary proportionate to his standing in the profession'—an ideal that is still far from being realised. One cannot but speculate as to what passed in Wesley's mind when, on his appointment to Winchester, he was sworn in, and the Statutes concerning his duties were read to him, Order No. 3 being :

That he should carry on these duties in a spirit of respectful and courteous attention to the wishes of the Dean and Canons, and with due regard to the authority of the Precentor, and with kind and conciliatory demeanour towards the subordinate members of the Choir.

It was suggested above that fishing prospects may occasionally have influenced Wesley in his choice of post. Ground for this idea is found in the fact that in 1846 he seriously contemplated leaving Leeds Parish Church and accepting the organistship at Tavistock. The invitation, it appears, was made with a shrewd knowledge of the attractiveness of the River Tavy. How nearly Wesley swallowed the bait is proved by a Devonshire

paper having announced that he had accepted the post; and, in the course of a lawsuit at York Assizes a few years later, wherein Wesley sued a Leeds musician for breach of contract, the evidence showed that 'in 1846, plaintiff [Wesley] contemplated leaving Leeds.' However, all that happened was that Wesley opened a new organ at Tavistock in the summer of that year, no doubt making the most of the Tavy during his visit. Tradition says, too, that he took the post of organist at Hampton, Middlesex, earlier in his career, because of the fishing advantages of the Thames-side village. Not that residence in London barred him from his favourite sport: the Wesley relics include a ticket admitting 'Mr. S. S. Wesley' to fish in Commercial Docks from June 9 to December 31, 1830. Among the pictures of musicians that we should like to see painted would be one of Samuel Sebastian enjoying himself at Commercial Docks on a December day.

We resist the temptation to draw on the rich store of Wesley anecdotes, many of which are familiar. Instead, we give an account of the beginning of his association with the house of Novello.

Much as he disliked Cathedral dignitaries, Wesley had still some bile to spare for music publishers, and for a long while he issued his compositions on his own account. In due course experience brought him to see that even music publishers have their uses, and in 1868 he approached Messrs. Novello with a view to their taking over the copyrights of his anthems and organ and pianoforte pieces. The older members of the firm still tell the story of Wesley sitting grimly in the Chairman's room, loth to commit himself to a specific demand, lest he should name too small a figure; while the Chairman (Henry Littleton) remained absorbed in his letter-writing, though with an ear cocked ready for a move by the composer. Little was said (one of the few utterances recalled being Wesley's *sotto voce*, 'I wish I knew how much I could get out of you!'), and the almost silent duel lasted for several days, composer and publisher taking a friendly leave at the close of each session. Ultimately an agreement was reached, and as he put into his pocket-book a cheque for £750, Wesley remarked, 'When I get home they'll think I've been robbing somebody!—a handsome admission from one whose main concern throughout the negotiations was lest he himself should be robbed.

The best of Wesley's work makes one speculate as to what he would have done had he been born fifty years later. We have seen how miserably inadequate were the choirs of his day. He was little better off, if at all, in regard to the organ. Most of the instruments of the time were clumsy in mechanism and limited in variety, and many were tuned on the old 'unequal' system. Dr. F. E. Gladstone, one of Wesley's pupils, in a letter written to this journal in 1900, said:

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There is one thing which I have never been able to understand, and that is how Wesley could endure the sound of his 'Wilderness' or of the Service in E when the organ was tuned to unequal temperament.

Yet, curiously enough, Wesley, when designing the Willis organ in St. George's Hall, Liverpool, in 1854, strove hard to have it tuned on the 'unequal' system, and even wanted the pedals to be of the G compass.

Concerning his playing, and above all his extempore performances, there is only one opinion: it was masterly. From the *Musical World* of September 8, 1849, we quote an account of one of his improvisations at the Birmingham Festival of that year:

Dr. Wesley, the most justly celebrated performer of the present day, played a solo on the great organ of the hall. Dr. Wesley began with a very long Fantasia, the plan of which we cannot pretend to define after a single hearing. In the course of the Fantasia almost every effect of which the resources of this enormous instrument are capable was developed by the learned musician with masterly skill. But by far the most interesting part of his performance was the extempore fugue with which it terminated. A more ingenious and extraordinary improvisation we never listened to. Dr. Wesley chose an unusually short theme, as though resolved to show how easily he could set contrapuntal difficulties at defiance. After working this with remarkable clearness, he introduced a second subject, which he soon brought in conjunction with the first, and subsequently a third; ultimately combining the three, in the stretto of the fugue, with the facility of a profound and accomplished master. Dr. Wesley's performance was greeted with uproarious applause, and while he was playing it was interesting to observe the members of the orchestra and chorus crowding round the organ, anxious to obtain a view of his fingers or his feet, with which he manages the ponderous pedals with such wonderful dexterity.

There is no need for a detailed discussion of Wesley's compositions, even if space permitted. Elsewhere in this issue will be found short papers on his Church and organ music.

The object of the present article is to try to express something of the admiration that countless English Church musicians and many others feel for this great Englishman. In that word lies, perhaps, the secret of much of his appeal: he was, above all, English. In his downrightness, his humours (using the word in the old sense), his blend of kindness and wrongheadedness, and his love of outdoor life, no less than in his music, he bore the stamp of the country that produced him.

Wesley played his last service on Christmas Day, 1875, at Gloucester Cathedral, and his last voluntary was the 'Hallelujah Chorus'—a departure from custom, for he usually played a fugue, either one of Bach's from memory, or an extemporeaneous one. A few months later he died, his last words being, 'Let me see the sky.' He lies in the old cemetery at Exeter, in the grave where his infant daughter was buried thirty-six years before. There are various tablets to his memory in Cathedrals and churches where he served, but we may say (with more point than usually marks such a platitude) that few Church musicians depend less on sculpture for their memorial than Samuel Sebastian Wesley.

## PERSONALITIES AMONG MUSICAL CRITICS

### III.—EDWARD DENT

BY BASIL MAINE

There was more than a superficial significance in the founding of the British Music Society in 1918. The motive was not only to propagate British musicians and their work; it was also to stimulate them so that they should be worthy of the propagation—for, even so late as the beginning of this year, there was still an air of superior toleration in the attitude of Continental critics to our own contemporary composers. Their criticism was always scornful—'Can anything good come out of England?' was the constant summary of their judgment. Weissmann wrote, in 1922:

It must be remembered that music, even to-day, plays a very small part in the life of the average Englishman, whose demands are satisfied by the music-hall song.

There are both understanding and misunderstanding in this statement, but, on the whole, we must confess that the eminent German critic has touched us. Many of us have confessed, indeed, and there has been of late a corresponding attempt to defeat this unpleasant accusation—an attempt which reached its first vantage-point when Vaughan Williams's 'Pastoral' Symphony was played (for the first time on the Continent) at the International Society's Festival at Prague, in 1925.

In spite of the sidelong regard which British music receives on the Continent, it is an eloquent fact that the International Society for Contemporary Music has for President an Englishman. To Mr. Edward Dent this tribute has been paid; moreover, it has been paid with unanimity, and it is due chiefly to his quickly effective diplomacy and to the implicit trust which the Society places in him, that English contemporary music has at last been seriously appraised by foreign critics. The criticisms of the 'Pastoral' Symphony were adverse in many cases, but we may take heart that no better reason could be advanced than that the work is not otherwise than it is. In other words, Vaughan Williams has forced the foreign critics to reconsider their preconceptions, even if the considerations were made after the criticisms were written.

Edward Dent's position in the musical world is unique. It has been thrust upon him, rather than attained. It is unofficial and intangible. At the same time he commands more power to will and to do than can be conferred by any seal of office. In a sense the immediate future of English music is in his hands, for he inspires confidence among foreign musicians where other English critics and composers inspire ridicule only. There are clear reasons why this confidence not only continues, but increases. It is impossible, for instance, to converse with Dent for more than five minutes without realising the extent and the nature of his learning—the height, breadth, and depth of it. He has all the fine points of German scholarship, with

none of its impediment; that is to say, his knowledge is not an enumeration of ill-assorted facts—which so often among German writers passes for a sacred grade of philosophy—but an assimilation of remembered experiences. His judgments are not formulated, but formed and re-formed, and held in suspension. His scholarship secures us good credit even among those who are most unwilling to yield it. His good and natural gifts as a linguist enable him to be conversant and intimate not only with the varying idioms of Continental criticism, but, what is far more important, with the idiom and trend of the reasoning behind it. The great gulf which has hitherto been fixed between English and Continental music is as natural as the geographical gulf between the mainlands. In point of fact, modern materialism is bridging the gulf more effectively every day, but the bridge remains material for all that. It is foolish to expect the average English music-lover to appreciate the dark subterranean forces which have brought about the phenomenon which we know as Schönberg; yet, unless he allows for those forces, he cannot begin to understand the attitude of foreign musicians towards the creative art. In a sense, creation and criticism have become one and the same function with them. Each new work of any note is a criticism of all that has gone before—a criticism and a definite challenge. That has always been true of Schönberg's music, and his is the influence more deeply and insidiously felt than that of any other living European composer. Yet in England he is at a discount. It is clear, then, that we need not so much a guide, philosopher, and friend, as a mediator. We need such a one as Edward Dent to beat down the clouded prejudice of foreign criticism against the best of our own music, and to interpret for us in translucent English the conflict of tonal experiments which for want of a better term we call modern music.

There is another quality in Edward Dent which gives him 'the trick of singularity' and makes him pre-eminently the man for our needs. It is his talent for diplomacy. The most effective diplomat is he in whom culture takes the place of conviction, for it is nearly true to say that you cannot be really convinced about anything and still remain a gentleman. A friend of mine, who is a College Dean, is in the habit of opening a discussion in this wise: 'You know, I am firmly convinced that ——' Then, shaking his head, he adds quietly, and with an air of distress—'And yet I don't know.' Not yet have I ever heard any of those potential convictions declared. The mind is too alert, restless, and responsive; in a word, it is too enlightened. Now Edward Dent has but few of the qualifications necessary for a College Dean, yet his mental attitude is very like that of my friend, save that he would never be so impulsive as to leap up and begin, 'I am firmly convinced ——.' It is more likely that you will hear him courteously remark: 'I am nearly certain ——' and that, of course, is the formula of every true diplomat.

It is this versatile understanding which makes his Presidency of the International Society so commanding a position. At the Prague Festival it was evident that more power was vested in him than he himself realised. From the auditorium, so to speak, the Festival was a smoothly running concern, but behind the scenes were factions and contestings threatening to nullify all the careful plans of organization. Instinctively, everybody looked to Dent as stage-manager; instinctively they took to him their little grievances ('Why was this composer included and that excluded?' 'Why was this work so hurriedly rehearsed and that so carefully prepared,' &c.)—because they knew that he would give patient ear and good advice. Without resorting to dictatorial methods, he has attained a position from which he can actually direct the policy of the most important musical movement of this present time, and if he is not obviously a born leader, yet there is in him an efficient fusion of the qualities which make for concerted progress—a fusion, that is, of wide learning, lively intelligence, quick appreciation, deep understanding, and kindness. It is just possible that during the next fifty years English music will be restored to its former distinction. If that restoration comes to pass, it will be due to the influence and labour of no single composer or critic above all others; but it is certain that we shall remember Edward Dent as prominent among those who have given us the impulse to recover our long-obscured inheritance.

#### THE ANTHEMS OF SAMUEL SEBASTIAN WESLEY

BY EDWARD C. BAIRSTOW

I suppose the musical training given to a budding organist in my young days differed but slightly from that given to Samuel Sebastian Wesley. The organ was to him as to us 'the king of instruments.' It was in his time, even more than in ours, a clumsy, unrhythmic machine, evolving beautiful colour effects but totally unsympathetic to phrases which called for imaginative *nuances*, or to passage-work of great rapidity.

Every day we rehearsed with the boys of the choir and played and sang, or heard played and sung, two services and anthems in the Cathedral—most of them rather dull and uninspired, but eminently dignified and respectable. Now and then works of real genius would come along, such as the works of the Elizabethans and Purcell, with here and there an odd thing from Croft, Greene, or Boyce, which thrilled the more musical amongst us to the marrow. The rest of our time was occupied in doing harmony and counterpoint exercises, and in practising the organ. Deadly figured basses and lifeless melodies were given us to harmonize; academic counterpoint on rigid lines dulled our inspiration and cramped our invention. This might have been all very well to begin with, but we never got any further, except

that the voice-parts in the exercises were multiplied. We never had any instruction or practice in thematic development. Thus our essays in composition started quite well, but the difficulty was to keep them going, or to prevent them from becoming a string of harmonized melodies with 'points of imitation' as episodes.

Probably Wesley suffered all this, and certainly he too had the advantage of an intimate acquaintance with Bach's organ works—the best side of an organ-loft training. He would also acquire an intimate knowledge of the powers and limitations of the singer.

Like Bach, Wesley had a very real faith. Perhaps he inherited it from his grandfather, and it was kept alive by daily contact with the Bible and the Prayer Book.

Supposing that his training was as I have described it, his weaknesses are easily understood and excusable. We can see why anthems like 'Praise the Lord, my soul!' and the Service in E contained so many short, detached movements, none of them bearing any relationship to the others. It was because this was the fashion in Wesley's time, and most likely because the writing of short melodies, figured basses, and the like was not conducive to eloquence on a big scale. Nor did these exercises help him to conceive of organ accompaniments which would heighten the expression of the words without being fussy or obtrusive, for they were purely vocal and their rhythms were stodgy and monotonous. If Wesley had been as familiar with an orchestra as with an organ, if he had written chamber music and symphonies as well as anthems, how much freer and more suggestive would have been his organ-parts! He had the weaknesses of the violinist-composer and the pianist-composer.

Yet in spite of all this, he has given us music that stands by itself even in these days; and at the time when it was written it was as a mountain in the middle of a plain.

By reason of his impelling inspiration and child-like sincerity Wesley had the instinct of a Beethoven for great moments. Much modern music impresses us with the cleverness of its texture, but leaves us disappointed because of the lack of those wonderful flashes of inspiration found in the works of all great men—moments when, with the simplest technical material, they could suddenly lift us into the very heavens, or make us hold our breath. To quote a few well-known instances: the Choral at the death of Christ in the 'St. Matthew' Passion, the fifteen bars towards the end of the *Scherzo* in the C minor Symphony of Beethoven, the horn passage in the slow movement of Schubert's Symphony in C, and the entry of the full chorus and brass at the words 'But the Lord's Word endureth for ever' in Brahms's 'Requiem.'

To my mind it was in this way that Wesley transcended his contemporaries and many who have followed him. The few bars between the choral recitation and the fugal chorus, and the

sudden dive into C major at the end of the latter in 'The Wilderness'; the dominant seventh for full organ before the final chorus in 'Blessed be the God and Father'; the faltering *pianissimo* of the trebles just before the tenors return to the first theme in 'Wash me thoroughly,' and the lonely chords in the accompaniment to that theme; the final cadences of 'Cast me not away' and 'Thou wilt keep him in perfect peace'; the common cadential  $\frac{4}{4}$  in F major for organ alone in the quintet from 'O Lord, Thou art my God,' all come under this head. He was reared on vocal music, and having only one motive—to express the feeling and meaning of the words—he acquired an almost uncanny instinct for the turn of a phrase, which not only fitted the words like a glove but got to the heart of them. 'We all do fade as a leaf' and 'Thou Judge of quick and dead,' from the splendid 'Let us lift up our hearts'; 'I laid me down and slept and rose up again, for the Lord sustained me,' from 'Praise thou the Lord'; 'Let the whole world stand in awe of Him,' from 'Ascribe unto the Lord,' are all cases in point. It is these things we really value in music, not the clevernesses that are easily acquired by a mind that readily assimilates. We love Wesley because he was sincere when many musicians were shallow and smug, because he was bold when his fellows were timid and conventional, and because he was English at a time when it was considered the right thing tamely to copy Mendelssohn and other foreigners.

Wesley's music will live in spite of its stodgy organ-parts and lack of continuity, and it will still be alive and kicking when the music of people whose only idea is to show us how modern and clever they are is dead and forgotten. As Sir Hubert Parry said:

A man may stumble and bungle in his speech, write bad grammar, spell like a toad, and sing like a mule; if in the end his fellow men get the impression that he is speaking the best truth he is capable of, they will welcome him.

#### THE ORGAN MUSIC OF SAMUEL SEBASTIAN WESLEY

BY HARVEY GRACE

Wesley's output for the organ is small in bulk and unequal in quality, and both facts are easily explainable. The development of the organ in this country was curiously slow (for example, we were about three centuries behind the Continent in the adoption of the pedal-board), and both playing and composition inevitably suffered. The staple fare of most organists a century ago consisted of arrangements, the favourite type being snippets from the Masses of Haydn and Mozart; and the public knowledge of, and interest in, real organ music was so slight that neither composers nor publishers found it worth consideration. Hence the few outstanding players depended on transcriptions and the handful of Bach's works available at the time, making up the balance with improvisations

—an art that flourished chiefly because no player of eminence could well do without it. Wesley, then, like his fellows, played much but wrote little, and that little suffered from the absence of models. His work as Cathedral organist brought him in daily contact with admirable choral writing, but of real organ music—real, that is, in the sense of being laid out for an instrument with pedals—he had nothing beyond a few works of Bach. Even so, the English knowledge of Bach began largely with the '48.'

In an interesting article in the *Musical Times* of July, 1894, Dr. George Garrett, a pupil of Samuel Sebastian, gave a good idea of the disadvantages under which organists of the period laboured. He says:

It must be remembered that the days of 'short octaves,' 'sticker couplers,' and 'pull down' pedals had by no means passed away. Even in comparatively new organs of the time, not less diversity of touch than of compass was to be found. In my own days of pupilage I had to play on three organs respectively of G, F, and C manuals, and each having different pedal compass *pro rata*! Even where a pedal stop was to be found it was commonly a single one, and probably a great booming double diapason, slow of speech. Both manual and pedal action were woefully heavy and irregular; pedal playing was in its infancy.

Practically all Wesley's organ pieces were written for a G or F organ. With all his progressiveness in some aspects of composition, he had a curious streak of conservatism where the organ was concerned, and in later years, when C organs became general, he refused to adapt the pedal part. The most he could be persuaded to do was to add a note to later editions:

N.B.—In organs of the German compass, use a 16-ft. stop, and play an octave higher.

As Garrett points out, this was insufficient, because the transposition of the pedal part an octave higher frequently disturbed the relative positions of the left-hand and pedal parts, and must sometimes have made the tenor become the bass. There are other signs that Wesley was a very careless editor. He was perhaps justified in his sparing use of registration and other marks, but there could be no excuse for the inconvenient way in which he laid out the manual parts; and the second edition of his organ arrangements of Psalm-Tunes contained an example with three minims in a bar and a C time-signature, and even the metres of some of the tunes were wrongly described! As readers know, Garrett edited the whole of the organ works, and the difficulties of the task must be taken as an excuse for a good many passages being still left in an inconvenient form.

Undoubtedly the best of all Wesley's organ works is the Introduction and Fugue in C sharp minor. It was one of his earliest works, and appeared under the title:

A Studio for the Organ, exemplified in a series of Exercises in the Strict and Free Styles, intended as Voluntaries for the use of Organists. Composed and Inscribed to Vincent Novello, Esq., by Samuel Sebastian Wesley. No. 1.

The publisher was W. Dean, of New Bond Street, and it is an odd fact that both Wesley and Dean afterwards went to Winchester, the former as organist at the Cathedral, the latter (a curious change of job) as station-master on the L. & S.W.R. The 'Studio' never went beyond this fine No. 1. Its very considerable difficulties probably caused it to be little played in England, but it had the honour of being included in a volume of organ works published in Germany, edited by one Becker, who added to it the note: 'Nach einer gestochenen Ausgabe, London, 1800'—ten years before Wesley was born! Perhaps Becker was confusing Samuel Sebastian with his father. It is amusing to learn that Becker 'improved' the work by disregarding the composer's treatment of the pedal part: after the opening thirteen bars he kept the pedals busy throughout, with only two short breaks.

The review of the work in the *Musical World* of May 13, 1836, is worth quoting:

Here is a tough, weather-beaten fugue, constructed upon the most rigid, orthodox principles. They who desire to tackle it (and the Lord be with them that do!) will meet in the course of their progress the following characteristics of legitimacy and real fugue-blood breeding. The subject good and well treated. The augmentations of it (direct and inverted) excellently introduced and accompanied—the original subject proceeding in the pedal. The subject again subsequently augmented (direct and inverted); the tenor proceeding with the subject, with a counterpoint above; and lastly it is again cleverly introduced, with direct and inverted augmentation.

N.B.—Before attacking it, a course of gymnastics is recommended.

This review draws attention to its difficulty and its science, but says nothing of its real nobility and beauty. Its counterpoint is throughout unconventional and spontaneous, and the harmony, both diatonic and chromatic, is surprisingly modern in flavour. The work does not lend itself well to quotation, but I give the masterly *stretto*, in which the subject appears in all four parts: the subject and its inversion in the treble and tenor; and the subject augmented in the alto, with the augmentation inverted in the bass. The curiously struggling bars that lead into the *stretto* are also given, as they seem to ask a question to which the *stretto* supplies the answer:

Ex. 1.

Organists who wish to celebrate the fiftieth anniversary of Wesley's death can do so in no better way than by playing this somewhat neglected masterpiece.

In later years Wesley rewrote the work, lengthening the Introduction from twenty-six bars to forty-four, and recasting much of the Fugue. The original version has a long middle section in C sharp major and G sharp major. In the later edition this middle section is scrapped in favour of an episode mainly in E. Opinions will differ as to the merits of the two versions. Certainly one is sorry to lose the C sharp major passage, which in quality curiously suggests César Franck. The lengthening of the Introduction is no gain, because in both forms it is of little moment: the Fugue is best played alone. It should be noted that both versions of the work are obtainable.

Wesley's other successful pieces are so familiar as to need few words. The 'Holswothy' Variations are perhaps more popular than they deserve to be. The 'Choral Song' is too square to be first-rate, but its companion, the Fugue in C, is, despite its looseness of structure, a highly effective and exciting work. Garrett tells us that the 'Choral Song' was practically a pianoforte piece, the left hand consisting mainly of the bass in octaves. The present form is as re-written by Garrett.

The charming little Larghetto in F sharp minor was so named by Garrett; in the original edition it had neither title nor metronome mark.

The various Andantes are strangely unequal. That in F, and the two in E flat, suffer from want of unity. The idiom in the F piece is at times suggestive of the pianoforte, and the piece is too spun out. The longer of the two E flat Andantes is badly balanced, the second subject being over-worked. Of the two pieces in G, the Andante Cantabile is by far the better. It has its awkward moments, and there is a drop in style at times—e.g., in the occasional groups of repeated chords; but the blemishes are more than atoned for by its tunefulness and by the grave beauty of such passages as this:

Ex. 2.

S. m.

A little-known early work is the 'Selection of Psalm-Tunes adapted expressly to the English Organ with Pedals, No. 1.' (The collection ended with this first set.) These are well-known tunes arranged with varied harmonies, with interludes between the verses in the old style. The harmonizations and laying-out generally are fine, and the pieces would make valuable studies in *legato*-playing, much of the writing being in five, and even six parts. The Interludes vary in quality, but the best give us glimpses of what Wesley might have done had he taken up the chorale prelude form.

A real curiosity is the set of variations on the National Anthem. They are, as a whole, very pianistic and superficial, despite a few bold and characteristic touches of harmony. The work was written for the re-opening of the organ in St. Mary Redcliffe Church. Wesley *père* (announced as 'The celebrated extempore Fugist and Editor of the works of the Immortal Sebastian Bach') was the principal performer, but young Sebastian, then nineteen years old, joined him in a duet, and also played the National Anthem Variations. Here is a sample of the showiest variation—the treatment of the opening bars of the tune's second half:

Ex. 3.



The closing fugetta has spirit, and some daring strokes, e.g., a sudden plunge from A minor to C sharp major; but the work as a whole shows the composer writing in the style of far inferior men. The most interesting point about it is the evidence it provides as to Wesley's technical attainments. He must have had a prodigious hand in order to play (for example) Variation 5, with its frequent ninths, in semiquavers at a brisk pace. On this point, Garrett considers the Andante in F to be

... a complete illustration of Wesley's extraordinary technical power as a player. It demands clear, crisp part playing; the power of changing the position of the hand instantaneously and with certainty; and a touch of the closest and smoothest character. These were among Wesley's most notable qualities as a performer.

With his gifts as a player and his real originality as a composer what might Wesley not have done had his lot been cast in times when the organ and its repertory were in a flourishing state? That he never quite reproduced the form shown in his early C sharp minor Fugue is no doubt due to his unsettled life, his facility as an extempore player (often an obstacle to finished composition), and the lack of encouragement given to such serious and difficult efforts. Nevertheless, the handful of his best work is invaluable, and now that public taste in organ music is so vastly improved, its place in the repertory is probably safer than ever.

### Ad Libitum BY 'FESTE'

An article in the *Daily Telegraph* on February 27, by Robert Lorenz, expressed what a good many of us feel in regard to certain classics. The article was entitled 'Is it our fault?' and the question had to do with the writer's discovery that some of his former idols were beginning to wear badly. Hearing Schumann's 'Manfred' Overture, he was 'awestruck with what seemed to be its complete insignificance.' Schumann, whose songs and pianoforte music he could enjoy, 'appeared in this Overture to have sunk to the very lowest rung of Kapellmeistership.' Mr. Lorenz dodged the item that followed in order to think things out, 'and in preparation for the next ordeal—Beethoven's B flat Pianoforte Concerto.' He had not heard the work for so long that it was virtually new:

Would that I had remained in oblivion [he says], for the opening phrase, plus a few dozen bars, drove me from the hall in despair.

He went on thinking things out, and eventually arrived at several conclusions, only one of which need concern us here. He decided that the great classical symphonists were deficient in subtlety, and his experiences of such modern composers as Elgar, Franck, Wagner, and Debussy, made him 'impatient of the brusque, straightforward methods' of the older writers. He was inclined to except Bach, in most of whose music he found a 'Shakespearean range in which subtlety was never far absent.'

Mr. Lorenz goes on to say that dozens of his friends are going through this phase, and as they are all men in the mid-thirties he seems to think the complaint has something to do with that age. Presumably the idea is that they are old enough to be immune from ultra-modernism, and too young to be die-hard classicists. Let me assure him that there is no age-limit in these matters. I know plenty of musicians (not amateurs like Mr. Lorenz and his friends, but professionals) who like myself are well past the mid-thirties, and who feel pretty much the same in regard to a large proportion of classical music. 'Is it our fault?' we ask with Mr. Lorenz. The answer is that failure to respond to a Beethoven work is not necessarily the fault of the hearer; sometimes it may merely be his misfortune. In the case of certain works it is undoubtedly Beethoven's fault, for no great composer lets us down so completely as he does in his worst works. Very often it is nobody's fault, but simply the inevitable result of the passage of years. One might fill a volume with harmonies, rhythms, modulations, &c., that were thrilling when they were first used, but which are now threadbare. The more the works in which they were first used depended on them for success, so much the less do they appeal to us now, because the element of surprise, or at least freshness, was vital. Beethoven suffers badly in this way. It is amusing to remember, for example, that the tonic seventh at the opening of his first Symphony caused something like a commotion. 'It was audacious,' says Grove, 'and amply sufficient to justify the unfavourable reception which it met with from established critics of the day.' 'Audacious!' Nobody raises an eyebrow at it now—indeed, for most of us the whole Symphony is on the shelf. Think, too, of that discord at the beginning of the *Presto* in the ninth Symphony. Grove calls it 'a horrible clamour,' yet so accustomed are we now to violent dissonances and shattering *fortissimos* that we scarcely notice it. On more than one occasion I have actually missed it, probably because I had not quite recovered from the slumber induced by the slow movement.

This—the slow movement—is another department of music in which the classical composers often fail to hold us. Those leisurely discourses, with repeats and figurations galore, no doubt meant much to them and their contemporaries. To-day we find them lacking in emotional significance, and often devoid even of musical interest. Both

matter and manner have faded. Their day may come round again—the history of music is made up of such roundabouts of fashion—but I am not ashamed to say that to me many of the slow movements of Beethoven are among the most boring things in music. (I hasten to add that I except those in the String Quartets; one has to make this exception always when daring to comment unfavourably on Beethoven.)

But is Mr. Lorenz on the right track when he says that an absence of subtlety in these classical works is the cause of the lack of interest so many of us feel? I doubt it. Like him, I have often tried to account for the diminished appeal of certain composers, especially Beethoven and Mozart. (Now the murder's out! I can see the Mozart devotees beginning to boil!) Isn't it a twofold kind of poverty—triteness of melody and uninteresting harmony? I am well aware of the great reputation of both composers as tune writers, but for every inspired melody they gave us there are half-a-dozen that are mere platitudinous strings of notes. And how sick one gets of the constant half-closes and full closes, and the long stretches of harmony almost entirely tonic and dominant, with an occasional diminished seventh. (As in the case of Beethoven, Mozart's chamber music is excepted as a whole.) Mr. Lorenz hits on the reason for the lack of appeal when, saying that subtlety was rarely absent from Bach, he adds, 'Bach belonged to an earlier era in music, and it was only when polyphony was discarded in favour of homophony that the trouble began.' True; but the 'trouble' was not a loss of subtlety, I think, but rather a sudden reduction in harmonic interest. A good contrapuntal texture, even when based on tonic and dominant harmony, sets up all sorts of harmonic reactions—all tiny, but in their total effect producing constant variety and interest. In fact, there is hardly a progression, even of the type that we call 'modern,' that has not been produced momentarily in this adventitious way. Bach's works are full of such anticipations, just touched in passing. When polyphony went out of fashion, and composers began to concern themselves almost entirely with melody, form, and orchestration, a lot was lost, and I believe that when Mr. Lorenz fled from Beethoven's B flat Concerto (had I been present, I should have fled with him) he was driven out not by the work's lack of subtlety but by its poor thematic and harmonic material. Similarly, when he finds Bach more subtle than Beethoven, he probably gets that impression from Bach's greater continuity of movement, less obvious cast of melody, and, above all, the harmonic interest that results largely from the polyphonic process—though of course even in his homophonic moments Bach was rarely other than enterprising in harmony.

I had written thus far when I came across an article in the *Christian Science Monitor* (a journal which gives an honourable place to the discussion of musical matters) by Alfredo Casella, on

'The Influence of Bach.' In it he shows clearly the reasons for the present tendency among young composers to pass by the 19th century in favour of the 17th and 18th:

If one reads all this new music, whether it be Italian, German, French, or even Russian, one meets everywhere the influence of Bach. Harmony has finished its cycle and seems at present to interest composers only slightly. On the other hand, musical construction and counterpoint constitute once again their chief concern. As in the time of Bach, harmony of form and material has once more become the essential of music. And romantic subjectivity has completely made way for a new dynamic and objective attitude which is certainly closer to Bach than to the last century.

And he goes on to draw a good analogy:

The same thing occurs with the centuries as with certain mineral strata, which seem one day to be exhausted, and are consequently abandoned, but are later re-exploited because new methods become available. It is beyond doubt that the Bach stratum is still capable of nourishing musical art for many a long century, and that to-day our renewed technique again allows of our drawing from that immense legacy riches that the romanticists could not even suspect.

Nor is this attitude peculiar to young composers. We see in the general musical public something of this same hint of revolt against what Casella calls the 'uniquely egotistical art' of the last century, 'in which the personal expression of the composer takes precedence of the laws of musical construction.' Even Beethoven gave something like a lead in this direction in his last works, wherein he tends more and more towards the suite and fugue forms, and becomes less and less personal in his expression. I quote the end of Casella's article:

It is often said that the young composers are copying Bach, and appearances seem to justify this opinion. For my part, I prefer to describe this reconciliation of the new masters of our period to Bach as a sort of pilgrimage, on the eve of a decisive action, to the home of an ancestor whose genius and experience are still—a hundred and seventy-five years after his passing—the safest guide for our development. Let the young generations draw freely from the work of the Cantor the necessary elements to build the musical art of this century—the art that we are already able to glimpse, but which is hardly in formation, and of which only our grandchildren will possess the finished product.

It is possible, I think, that Mr. Lorenz and his friends feel as they do partly because of the excessive adulation paid to the classics. 'Once a masterpiece, always a masterpiece' is an artistic principle that sounds well enough. But it is conceivable that the masterpiece of one generation may have lost most of its point for the next. 'If she be not fair to me, what care I how fair she be,' and, similarly, if a work has little to say to us to-day, or if the life has gone out of it because all its effects have since become stale, it doesn't matter a button to us that it stirred Vienna to its very soul a century and a half ago. It was a masterpiece, perhaps. Is it now? Are there no good old 'has beens' in symphonies as in human beings? Surely there are, and it is well to recognise the fact, and give 'has beens' of all

kinds a rest. As for that excessive adulation spoken of above, most of it seems to be lavished on Mozart. I may be wrong, but I have long felt that the time will come when Haydn will be judged the better man—not so heaven-inspired a genius, perhaps, but a composer who left a greater proportion of vital work, and who was, on the whole, more original. But let that pass: those of us who live the longest will see the most. We shall not, however, see the fulfilment of the following prophecy (the italics are not mine):

Some day, when the New Zealander of the future will stand among the ruins of London, excavated from the dust of ages, and will ruminate on what sort of music, if any, obtained in the remote days of his progenitors, the name of *one* musician, *one* only, will be found to have been indelibly preserved on the scroll of fame, as the *sole* survivor of that race whom we now call our mighty Masters of Music. That name will be Wolfgang Amadeus Mozart. . . . Time, the inexorable leveller, will have obliterated all trace of the sublimity of Palestrina, the majesty of Handel, the science of Bach, the joyfulness of Haydn, the culture of Mendelssohn, the eloquence of Chopin, the glamour of Wagner—but an echo of all these combined will have survived in the strains of Mozart.

This is from Mr. Francesco Berger's Preface to a recent biography of Mozart, and if space permitted I could quote from other enthusiasts' claims almost as wild. Mr. Berger goes on to speak of Mozart's

... absolute loveliness of material, perfect adjustment of this material to some preconceived purpose, and elimination of all extraneous matter. Throughout all his numerous works of every kind, nothing essential is absent, nothing unnecessary is included. Every jewel in his diadem is a gem fit for a diadem. . . . Nature must have been prodigally disposed when she sent on his earthly pilgrimage *one* singer to enchant the entire human race for all time.

And then one thinks of the many feeble pages in the Pianoforte Sonatas and Concertos, the long stretches of superficialities in the alleged sacred music, &c. And if we could hear his thirty-three Symphonies, how many should we find worthy to be kept in the repertory with the 'Jupiter' and the G minor? Such fulsome beslavering of a genius as that quoted above does nothing but harm. The genius can very well do without it, and those of us who have a pronounced dent where there ought to be a bump of reverence, are merely stirred up to nose around for weak spots.

Of course weak spots are easily found in every composer, from Bach downwards, but I think it will prove to be true that the more facile the composer the more plentiful such spots. Thus Bach's science usually keeps him from descending below a certain level. Even when inspiration flags there is almost invariably the interest that attaches to consummate skill. He never beats the air with padding that consists (as it so often does in the composers of a later generation) of mere tiresome repetition of tonic or dominant chords. Arrived at the end of a movement, he is content to tie the strands of his counterpoint in a knot with the tonic chord, and say no more. It was left for Beethoven to madden

us with frantic bangings of the tonic chord at the end of a work. (The C minor Symphony, for example, ends with twenty-nine bars of it!) You may tell me that those repercussions expressed a soul-state of the composer, but soul-states that lead to such noisy futilities don't matter to us. All we are concerned with is that the composer has said his say, but (like the preacher in the story) doesn't know it.

Mr. Lorenz and his young friends may be encouraged to go on thinking things out. They will of course be accused of presumption. How dare they or anybody else find Beethoven tedious? The answer is that every generation has its own relation to the classics, and it can ascertain that relation only by exercising its critical faculties. That is obvious, but when you come to think it over you will see that in no art has there been so much blind taking things on trust, and swallowing classics whole, as in music. Life is not long enough to enjoy all the beautiful things that have been written (a large proportion of them by composers below the first rank), and we shall continue to be defrauded of them until concert programmes, teaching lists, and examination syllabuses are purged of works written by the bigwigs on their off-days.

Strictly speaking, I have strayed somewhat from the point raised by the *Daily Telegraph* article. There is, however, a connection between the waning appeal of certain classics and the lack of discrimination shown in the choice of music for concerts, teaching, &c. As an example (one of dozens that could be given), I mention a pianoforte recitalist who recently played Beethoven's Fantasia, Op. 77—that rambling work beginning in G minor and ending in B major, with scarce a half-dozen consecutively interesting bars in the whole of it. I doubt if a single member of the audience would have raised a hand in its favour, and I know one or two who received it with silent derision. Now had the Fantasia been signed by any one of the numerous second- or third-raters who lived in Beethoven's time it would have been left in richly deserved obscurity. Similarly, I have known feeble little pianoforte pieces by Mozart and Beethoven included in competition festival syllabuses, and played from fifty to a hundred times before an audience that was supposed to be developing its taste by means of such festivals. Can we wonder if they decided that if such music represented two of the greatest classical composers they would give classical music a miss as often as possible?

If a combination of wireless and psychical research ever puts us in communication with the Elysian Fields, one of the first messages to reach us might well be a round robin from a group of the classical composers. It will say, 'Save us from our over-enthusiastic friends—the die-hard, last-ditch, whole-hogger hero-worshippers! We wrote our share of "duds," and you mortals can show your reverence for us in no better way than by

scrapping our worst works, and improving your performances of our best.'

Yet, after all, the deciding factor (so far as there is anything decisive at all in the whole matter) appears to be personal liking. The correspondence roused by Mr. Lorenz's article pointed that way, and much of it was so significant that I wish space allowed of its being quoted and discussed here.

However, here is an instance that occurred a few weeks ago. It is a striking example of the way in which professional musicians and critics differ as to the value of a classic. Two of our leading London newspapers, discussing the Philharmonic Choir concert, spoke of Mozart's 'Requiem' in terms that made me rub my eyes. In one the work was described as 'a monumental creation which leaves nothing more to be said':

The last word has been uttered: for the time, at least, if not for all time. . . . The listener may be pardoned a certain pride in belonging to the same species as the being who could conceive and execute such perfection.

It has never made me feel a bit that way, and I was uncomfortable (asking Lorenzishly, 'Is it my fault?') until I read the following, signed 'W. M.', in the *Morning Post*:

Parts of Mozart's 'Requiem' are excellent. The romantic legend attached to its composition has magnified the parts into the whole, and but for this it is to be doubted whether a work with so much lame music in it would have survived a hundred and thirty-five years.

Exactly; and just as the 'romantic legend' is a prop to the 'Requiem,' so the precocious genius and early death of Mozart have thrown a glamour over much of his music that was little, if any, better than the best of such lesser men as Dittersdorf.

As for the 'Requiem,' I can never hear it without chafing at its almost complete failure to rise to the height of its tremendous text. Think of that complacent trombone solo in the 'Tuba mirum,' for example, in association with such lines as these:

Tuba mirum spargens sonum,  
Per sepulchra regionum,  
Coget omnes ante thronum.  
  
Mors stupebit, et natura,  
Cum resurget creatura,  
Judicanti responsura.

We don't want Mozart to give us a representation of the Trump of Doom: realism of that kind may be left to a Berlioz. But a composer who, in a setting of this passage, makes a brass solo a prominent feature is taking a risk. Mozart took it, and (I venture to say) came down heavily.

Forget Mozart's early death; dismiss from the mind that mysterious stranger who commissioned the 'Requiem'; look at the work, not as a mere piece of choral music, but as a setting of the words of the Mass for the Dead, and judge it accordingly. As 'W. M.' says, it contains some excellent music, and some that is lame (not only in the Süssmayer portion, that is). Being good only in parts, it is not good enough. For a Requiem we want a standard higher than that of the curate's egg.

### DR. BURNAY

(b. April 12, 1726; d. 1814)

BY ANTHONY CLYNE

The author of the famous 'History of Music' came of parents accomplished, if somewhat unstable. James Macburney, the son of a Shropshire squire, having been birched into the classics at Westminster School by Busby, took to art and studied under that 'eminent face painter,' Michael Dahl. At nineteen he ran away with a pretty actress still younger. The wrathful squire disinherited him, married his own cook, and begat another son. James, with considerable musical and artistic gifts, was always attractive, and when he was left a widower with a numerous family, he wooed and won a Shropshire beauty with some money, who duly presented him with twins on April 12, 1726, Susannah, who died young, and Charles.

Thus came into the world, exactly two hundred years ago, in Raven Street, Shrewsbury, the writer upon music and the father of the famous Fanny who became Madame d'Arblay. Soon afterwards, his father settled at Chester as a portrait painter, dropping the first three letters of his name. Charles was well cared for by a foster-mother in a small village near Shrewsbury, until he was old enough to attend Chester Grammar School. Then his musical studies began, under the Cathedral organist, for whom the precocious child was in need able to act as deputy. Returning to Shrewsbury when he left school, he became the pupil of his half-brother, the organist of St. Margaret's.

But he was at Chester on a visit to his father in August, 1744, when Dr. Arne passed through on his return from his Irish sojourn. On the advice of that musician, to whom he exhibited his powers, he was sent to London as his pupil, remaining with him three years, but learning little except to drudge at copying music, and playing in the Drury Lane orchestra under Arne.

Austin Dobson, in his biography of Madame d'Arblay, has sketched the eighteen-year-old Charles Burney, 'pleasant-mannered, intelligent, very musical, very versatile, and, as he continued to be through life, an indefatigable worker.'

His abilities and personal charm brought him many friends. He was frequently at the house in Scotland Yard of Arne's sister, Mrs. Cibber, the foremost tragic actress of her day; and here he made acquaintance with many notabilities. Handel was often among the visitors, playing intricate fugues and overtures with his pudgy fingers upon the harpsichord; and Garrick with the wonderful eyes; and Garrick's surly old rival, James Quin; and Mason; and Thomson, the poet of 'The Seasons.'

In 1746 he met Fulke Greville, descendant of the Elizabethan of that name, Sidney's friend. Music, among all the other arts, shared the patronage of Greville. After the fashion of his day, it is reported, he had doubted whether any musician could possibly be a gentleman, but changing his mind after some intercourse with Burney, he paid three hundred pounds to cancel Burney's engagement to Arne and attached him to his own establishment as musical companion. Burney was considerably advantaged by the arrangement, and brought into contact with hosts of people worth meeting. Burney was to have accompanied Greville and his wife to Italy, but at that juncture fell in love with the charming and cultured Esther Sypee.

He married in 1748, and obtained the post of organist at St. Dionis Back-church, at the salary of thirty pounds a year, and the appointment to play the harpsichord at the 'New concerts' established at the King's Arms, Cornhill, to succeed those formerly held at the Swan, which venue had been burnt down the preceding year. Besides, he had many pupils, and also composed for Drury Lane. He supplied the music of 'Queen Mab' for example, a pantomime which ran sixty nights the first season and was revived almost every winter for nearly thirty years after.

Over-work and insufficient exercise seriously affected his health, and he was advised to live in the country. So Burney settled at Lynn, as organist, at a hundred pounds a year. The instrument, we are told, was execrable, his audience unresponsive. But they were friendly, and his health improved. He gave lessons in many of the great Norfolk mansions. Above all, he conceived a noble purpose to which to dedicate his energies—a history of music. He was happy in industrious reading and collecting materials, planning and corresponding with the Greville circle about his project. He got through a great deal of reading as he paddled along the sandy roads on his sure-footed mare, Peggy. At Lynn was born the famous Frances, or Fanny, the novelist. Other children were distinguished in very different walks of life—James, a sailor, sailed twice round the world with Captain Cook, was present at the navigator's death, and eventually was an admiral; Charles became an eminent classical scholar, chaplain to George III.

As the years passed Burney, with health restored, began to hanker after London and its opportunities. His friends added their persuasions. In 1760 he and his family returned, and installed themselves in Poland Street. Soon he became the music master most in request with the fashionable world, his success helped by the remarkable performances of his eldest daughter, a child of eight, on the harpsichord. 'He had not an hour of the day unoccupied,' says Austin Dobson, 'beginning his rounds as early as seven in the morning, and finishing them, sometimes, only at eleven at night. Often he dined in a hackney coach on the contents of a sandwich box and a flask of sherry and water.' Still he found time to compose his 'Sonatas for the Harpsichord,' and that setting for the burlesque, 'adapted to the Antient British Musick; viz.: the Salt Box, the Jew's Harp, the Marrow-Bones and Cleavers, the Hum-Strum or Hurdy-Gurdy,' and so on, performed at Ranelagh in masks with great effect and to the especial amusement of Dr. Johnson.

In 1761 his wife died of consumption, leaving six children, the eldest only twelve. Grief drove Burney to work harder than ever, and the years went by in indefatigable teaching and studying, preparation conscious or unconscious for the valuable books he was to produce. He amused himself with translating Rousseau's 'Le Devin du Village' and adapting the music. When, however, his version was brought out as 'The Cunning Man,' at Drury Lane, in 1766, when Rousseau came to England, it was accorded a chilly reception. In 1767 he married a widow with three children of her own, an intimate friend of his first wife. She is described as handsome, intelligent, well-read, and something of a blue-stocking to boot, and it was a union of genuine affection. In 1769 Burney was honoured with the degree of doctor in music from Oxford, his 'exercise' being a long

anthem performed very successfully in the Music School, and afterwards frequently revived at Oxford choral meetings.

Happy in his domestic circumstances, honoured in his art, Burney began again to prepare for his history of music, arranging and transcribing his materials with Fanny as his amanuensis. It was soon apparent that travel would be necessary to gather further materials. So in June, 1770, with his portfolio packed with letters of introduction, he set out for Paris. There Rousseau and Diderot, among others, helped him in his researches. He toured the cities of Italy. Burney had a genius for getting to know people and things worth knowing, and he returned in January, 1771, with splendid materials. A few months later appeared 'The Present State of Music in France and Italy; or the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music.' It was a great success. Johnson said he had 'that clever dog Burney' in his eye when, two years later, he wrote his own 'Journey to the Western Islands of Scotland.'

The gratified Burney set about learning German, and in 1772 toured in Germany and the Netherlands. The volumes which dealt with this second tour were even more successful. Burney was admitted Fellow of the Royal Society, and acknowledged one of the most eminent musical authorities. I suppose the two 'Tours' are now very little read. They are extremely interesting if one comes to them with a fair knowledge of 18th-century music in the various countries.

How well he describes, for example, conditions in Italy—the music in the churches and the theatres, the Conservatoires and their methods! In the other lands he toured Burney portrays musical conditions vividly and accurately. There are many striking portraits of musicians. Take his visit to Philipp Emmanuel Bach, who invited Burney to dine with him. Burney was taken into a music-room,

... large and elegantly adorned with pictures, drawings, and engraved portraits of more than a hundred and fifty famous musicians, of whom several were English, and some portraits in oil of his father and grandfather. Philipp Emmanuel sat down to his Silbermann harpsichord. He played three or four very difficult pieces with all the delicacy, accuracy, and passion for which he was so justly esteemed among his compatriots. In the pathetic and tender movements he seemed to draw from his instrument cries of grief and lamentation, such as he alone could produce. The dinner was good, elegant, and cheerful. There were present three or four friends, well-bred people, and his family. After dinner Philipp Emmanuel played again, almost uninterruptedly, until eleven o'clock at night. He became animated to the point of appearing to be inspired. His eyes were fixed, the lower lip drooping, and his whole body was soaked in perspiration. He said that if he often had occasion to force himself to work thus he would grow young again. He is fifty-nine years of age. He is rather short of stature; his hair and eyes are black and his complexion brown; he is full of fire, and is of a very gay and vivacious temper.

This long quotation is given in the hope of tempting readers to disinter the 'Tours' from the top shelves of libraries. In 1776 appeared the first volume, delayed by his rheumatism and hosts of pupils, of his 'General History of Music,' and the second in 1779. The conclusion was interrupted by the time he

devoted in the meantime to other works, 'Plan of a Public Music School,' 'Life and Commemoration of Handel.' The 'History' was not completed until 1789. It was, like the 'Tours,' quickly translated into French and other languages. A great work, the fruit of persevering industry, subject of course to the prejudices of the time, but less so than one would expect, it will long be famous. There are errors and glaring omissions, but we must remember the scope of the work and its largely pioneer nature. Horace Walpole incited Sir John Hawkins to produce a rival 'History of Music,' and by contemporaries his performance was credited with greater accuracy, though Burney carried the palm for style and arrangement. To-day Sir John's work is completely forgotten. The last two volumes of Burney's 'History' show a considerable decline from the standard of the others. Neither Handel nor Bach, for example, is treated with anything like adequate understanding.

The later years of Burney's life passed in happy work, graced by much honour and many fine friendships—with Burke, Johnson, Goldsmith, Reynolds, Sheridan, Barry the painter, Bruce the explorer, Nollekens the sculptor, and many more. Garrick was an especially intimate friend. Burney contributed most of the articles on musical matters to Rees's 'Cyclopaedia' (receiving, it is said, £1,000), and produced 'The Memoirs and Letters of Metastasio.' He died at the age of eighty-eight, nursed tenderly in his last illness by Fanny. He was buried at Chelsea, and a tablet was erected in Westminster Abbey. 'I love Burney,' said Dr. Johnson, 'my heart goes out to meet him, a man for all the world to love.'

## Music in the Foreign Press

### RAVEL'S SENSITIVENESS

In the February *Revue Pleyel*, Roland Manuel writes :

It is known that there exists in Ravel a certain reserve which always prompted him to impart more soul to clocks than to the clockmaker's wife; more sensitiveness to trees than to human beings. This tendency asserts itself even more clearly in 'L'Enfant et les Sortiléges' than in 'L'Heure Espagnole.' His new score is the first to fulfil without a weakness the desires tremulously cherished by the new-born school of simplicity. The music is inhuman, yet sensitive; it becomes tender in proportion as it recedes farther from the homes of men; laconic and unadorned in proportion as it nears its tender conclusion.

### SCHUMANN'S HEREDITY

In the *Zeitschrift für Induktive Abstammungs- und Vererbungslehre* (quoted in the February *Zeitschrift für Musik*), Profs. V. Haacker and T. Ziehers investigate the origin of Schumann's musical genius:

Schumann was a heterozygote—i.e., a being whose idiosyncrasies were derived from parents who differed as to the component parts of their individuality. Schumann possibly owed his musical gifts, so far as his ear and sense of motion (or play) were concerned, to his mother, his poetic instinct and his instinct for composition to his father and to his grandmother on the paternal side. But it cannot be said that his genius was the sum total of the talents and disposition inherited from both his parents; on the contrary, only the tendencies inherited from his mother played a decisive part. None of Schumann's brothers or sisters were musical. His children, on the contrary, were.

### SCHUMANN'S SPHINX RIDDLE SOLVED

In the February *Musikkote*, Giovanni Minotti tackles the problem set by Schumann's A S C H in the 'Carnaval.' The solution he offers is interesting and quite acceptable, but not one that lends itself to being summarised.

### FRENCH v. ENGLISH ORGANS

In *L'Orgue et les Organistes* (January 15) an anonymous writer declares that to a French organist the small importance of the Choir in an English organ (and in many American organs) as compared with the corresponding 'Positif' in French organs is astonishing, and indeed almost unaccountable.

### KALLIWODA

The January-February issue of *Hudebni Vychova* contains an article by Jan Busek, on this composer, on the occasion of the hundred and twenty-fifth anniversary of his birth.

### OCKEGHEM'S TRUE NAME

In the February *Revue de Musicologie*, Maurice Cauchie establishes that the only true forms of Ockeghem's name are 'Johannes Ockeghem' or 'Okeghem,' and not, as assumed by Michel Brenet, 'de Ockeghem.'

### OLD ALSATIAN ORGANISTS

In the same issue, André Pirro devotes a short essay to the organists of the Haguenau Churches between 1491 and 1525.

M.-D. CALVOCORESSI.

### PURCELL'S 'DIDO' IN GERMANY

#### MÜNSTER, WESTPHALIA, March 15

Under the aegis of Mr. Edward J. Dent, Ambassador Extraordinary from the British Muses to the Continent, Purcell's 'Dido and Æneas' was performed at the Opera House here last night for the first time on any German stage.

Apart from their learned men, the Germans do not know Purcell. Before we express shock, let us ask ourselves whether Purcell is well and truly known at home. The performance last night was a first introduction of that charming genius to an audience that was peculiarly receptive.

'Back to Handel!' has been the cry in Germany for some little while. Now the Germans are quite ready to go back farther, even at the cost of reaching a period in which their own luminaries were not yet overwhelmingly brilliant.

The whole enterprise, and the way in which it was received, spoke well for the intellectual interests of present-day musical Germany. The English visitor could not but be impressed. Münster is not a great city. The resources of its opera-house are modest. But there are wits and enthusiasm at play here; and, moreover, a sympathetic, supporting citizenry. It was curious to see the good people hurrying from the church services yesterday morning straight to the opera-house to attend a lecture by Mr. Dent in preparation for the evening's performance.

One has to hear Purcell abroad to perceive to the full how peculiarly English he is. The Cantor of St. Thomas's, Leipsic—Dr. Carl Straube—who is here, is one of several eminent Germans who have marvelled that we English do not glory more in our great man. The native tunefulness of Purcell, and his light, sure, unlaboured strokes, are here a delightful find.

The success of 'Dido' was great—and even astonishingly great, considering some of the circumstances. For instance, the intervals which were necessary for the changing of scenery were regrettably long for so small a piece. It is certain that 'Dido' should in the interests of musical effect be played, if possible, unbroken. Then it was preceded here last night by a dramatised serenade, 'Venus and Adonis,' of the elder Scarlatti. This piece contained some delightful music, but as a stage show it was utterly uneventful and depressingly long. None but a German audience, one fancied, would have allowed it such a patient hearing. Finally the singing in 'Dido' was not more than fair to moderate, the heroine, in particular, being insufficient.

And still it was the best performance of 'Dido' that I, for one, have seen. In the absence of the finest vocalists and the most expensive settings, operas at Münster are made to engage the audience by being well 'produced.' All sorts of clever little things were done on the stage last night to bring it home to us that drama was meant. The plot was alive, and there were no listless, ineffectual supernumeraries. One's hat is raised to the manager, Dr. Niedecken-Gebhard, and to the ballet-master, Kurt-Joos, who are men of ideas and a pretty fancy. Perhaps the scene of the witches' kitchen aimed at rather more than was achieved; but the scene of the sailors and the witches in Act 4 was brilliantly animated. The audience clamoured for the hornpipe over again.

The conductor was Rudolph Schulz-Dornburg, and he lent a good hand to the effect. The world should hear something of this conductor one day. He had got the hang of Purcell's dancing tunes, and set them spinning capitally. And he rose to the wondrous Lament. It was as though he had said to his 'cellos, 'Play as you never played before!' The great *ostinato* was torn from the quivering strings.

The Dido was a singer with an unequal scale, in no part of which did she, lacking the technical principles, make the best of her voice. The Aeneas was a young baritone who looked gallant in a quasi-Oriental dress (for Aeneas had come from Asia Minor), but who pinched his higher notes. The Belinda was a promising and spritely young singer. At the end the audience shouted for Mr. Dent, who had to appear on the stage. He had re-edited the work for the occasion. The German version was by Dr. Anton Mayer.

The visitor here has also had an opportunity of seeing a staged version of Handel's 'Theodora,' and uncommonly interesting it was. Scenery and action were on broadly simplified lines. A good deal of surgery had been inflicted on the score. But to set against that is the fact that to-day Münster does know 'Theodora.' Where in England is it known? There is mighty fine music in the work. 'Saul' and 'Hercules' have been treated on similar lines in past years. A Handel revival is due in England. Some one might try the Niedecken-Gebhard method. C.

The Oaklands Musical Club is a new organization that should be of great benefit to musicians in the Shepherd's Bush district. Prof. Percy Buck spoke at the inaugural meeting, his subject being 'What is Musical Taste?' A chamber music evening was announced for March 20; and on April 17 a programme of works by Schubert and Grieg will be given by Miss Helen Mott and members. The secretary is Mr. F. D. Langdale Brown, 29, Sedgeford Road, W. 12.

## Points from Lectures

Vocal methods never fail to interest singers, and for that reason a crowded audience was attracted to the monthly meeting of the Tonic Sol-fa Association, when Mr. F. C. Field Hyde dealt with this subject very usefully. He advised the student of singing to leave text-books alone for a year or two. Many examples of extravagant and contradictory things said in books on the voice were read by the lecturer, who said that the confusion that ensued could only be set right by a competent teacher, whose experience enabled him to set conflicting views in their proper relationship. One of the chief faults of authors was that they wrote as if their principles could be applied to all voices. It would be futile to apply a method to every case. The teacher must have method, but it must be elastic; he must have knowledge of text-books, and skill to adapt methods to the fresh problems presented by every pupil. Mr. Field Hyde proved his own capacity in this respect by the artistic singing of his pupils, who illustrated the lecture.

Brahms has been discussed many times in lectures. That the interest endures is evident from the vividness with which we may recall the treatment of him on many of these occasions. As time goes on the tone becomes more sincere; the composer's position in musical history more secure. Mr. B. J. Dale is such an admirer that he has spent much time in going through Brahms's works and placing them in periods. These will doubtless be put on fuller and clearer record than was apparent at the lecture recently given at the Music Teachers' Association. Mr. Dale dealt sympathetically with the early compositions of Brahms, who had had to earn his living at first by hack-work. The true Brahms came later. The Ballades showed his austere romanticism. A gradual softening of the hardness and austerity which had characterised him was traced, but this never wholly left him. Between Opp. 70 and 100, written within ten years, Brahms reached the zenith of his career. Some characteristics pointed out were his fondness for the device of melodic inversion, consistently and beautifully used; suggestion without actual use of folk-song; distinction added to the triads within the fixed limits of the key; honourable use of the diminished seventh, not for the purpose of making cheap modulation, and before it had been shamelessly exploited by later composers; avoidance of rhythmic squareness, while fulfilling the requirements of form. Orchestral colour owed much to him, though unfortunately the sombre colours were apt to run into each other. Brahms's thought was essentially polyphonic. His compositions were among the vital forces of music.

'Some Aspects of Modern Poetry' were referred to by Mr. Alfred Noyes during a lecture at the Midland Institute, Birmingham. He deplored the tendency, especially among writers who had no ear for music, to depreciate the musical side of poetry. If they succeeded in ridding poetry of its music, they would also succeed in ridding literature of its poetry. The new school seemed to wish to emphasise unduly the meaning expressed by the words. But there was something more in poetry than the logic of meaning. It must have music—the music of rhythm. That was why the greatest poetry, having more music than logic, could never be translated successfully into a foreign language.

Mr. Carl Fuchs, in a lecture at Huddersfield, said there were about four hundred Strad fiddles in existence. Collectors who had long purses claimed that they were preserving the violins for future generations, but as a matter of fact they were keeping them from rising young violinists who could not afford high prices for them. He thought that Strad violins should be held only by people who could satisfy a board of examiners as to their efficiency as players.

In an address on oratorio composers, at Sheffield Central Secondary Girls' School, Sir Henry Hadow turned aside from his theme and spoke of the popular fear of high-brows. Good music did not mean music that people could not understand. He remarked that he often came across people who said that they liked music, but didn't like it good: and added that no one would ever think of saying that they liked apples, but preferred them rotten, or that they liked fish, but preferred it a bit high. Do not, said Sir Henry, be browbeaten about talk of 'high-brow,' and do not get it into your heads that good music means something recondite or abstruse. 'The Messiah' is good music, the best of its kind. If people tried to get round you by talk of 'high-brow,' it was not argument, but a snigger.

Dr. W. G. Alcock, lecturing at Salisbury on 'How Music is made,' ranged over the history and art of music with certainty of grip and clearness. He turned to the tendencies of modern music. A very prominent musician asserted in public some time ago that there was no such thing as a wrong note in modern music, and went on to say that nothing a musician wrote down sincerely could be called ugly. That attitude might be due to the results of the war. If it was true, a murder was no sin if the murderer meant it sincerely. The intolerance of anything approaching precept or rule was growing so rapidly that in their reverence for all that had brought music to its highest development, musicians could not help wondering what the future had in store.

The Irish Free State does not seem to mind its officials commenting publicly on matters which are under consideration of ministerial committees. But Dr. John F. Larchet, chairman of the Examinations Board for Music under the Ministry of Education, has high aims and hopes. The aim was to make a race of intelligent listeners instead of a race of inferior performers. Music would take its place as a full subject in the curriculum. In the primary schools, teachers were being prepared to supply the improved teaching that would have to come. In the secondary schools, music would be taught only by certified teachers. Music was being taken by many girls in place of mathematics. There were girls' schools in which every pupil was now attending classes in aural culture, sight-singing, and musical appreciation. Many schools had recently established junior and senior orchestras and choirs. Gramophone, pianola, and wireless educational programmes were advocated. In an oral examination for the intermediate certificate a melody was to be sung at sight, a phrase as heard written down in Staff notation (Tonic Sol-fa is ignored), studied melodies were to be written down and analysed, and rhythms, chords, cadences, and changes of key had to be recognised. A harmony and musical history paper followed, and the practical examination included the playing of the pianoforte, violin, 'cello, or harp. For the leaving certificate more advanced work on the same

lines was required. In the secondary school course pupils were to be brought into contact with the works of the great composers. The things of music should come before the names and symbols. Pupils should be present at the choir-singing as listeners, if not as performers. The répertoire should be fairly extensive before much theoretical work was attempted. Dr. Larchet compared the spirit of these plans (the practice may fall short) with recent experiences where music as a subject was lucky if the time allowed for it was not filched from recreation.

Welsh Folk-Music was ably discoursed upon by the Rev. Iona Williams at North Shields. The lecturer said that the Welsh character was emotional and impulsive; the people were devoted to patriotism and religion. They had few drinking songs, or hunting or sea songs. Their music was rich in lullabies, and in their store of love-songs melancholy prevailed, and so indefinite and impersonal were their songs that the lover always called upon the wind or the cuckoo, or some other medium, to carry his message to his lady-love. The folk-songs of Wales were often addressed to nature—they sang of the sky, animals, leaves, flowers. In regard to patriotism, Wales possessed one of the greatest marching songs in the world in 'Men of Harlech.'

'Church Music and Choral Singing' was Mr. Edgar L. Bainton's subject at Greenock, attracting a crowd to the Town Hall for a praise service. Far enough back he went, for he quoted from Job that 'when the foundations of the earth were laid the morning stars sang together and all the sons of God shouted for joy.' But Job characterised the ungodly as 'those who played upon the timbrel and harp and who rejoiced at the sound of the organ.' Music owed much to the monasteries and monks. Each monastery had its precentor. Song schools existed in Scotland from the 13th century. At the Chapels Royal the Master of Music was the most coveted post in the musical world. In the Roman Mass the priest acted as intermediary between God and man; the music had dignity and loftiness of style, impersonal and unemotional. Protestantism, which affirmed the right of every man to approach God in his own fashion, required a more personal note in its music, with a more intimate and emotional quality. England and Scotland in the Tudor period were singing nations. Perhaps once again the United Kingdom might become 'a nest of singing birds.'

Defending the B.B.C., Mr. Joseph Lewis, musical director at the Birmingham Broadcasting Station, told the Cheltenham Rotary Club that he put in on an average a hundred hours a week, his rate of pay being not much more than that of a labourer, and that every penny spent at every station had to be strictly accounted for. Everybody who paid ten shillings a year wanted his pound of flesh out of the Company. Whenever a song was sung certain interests had to be compensated. It was impossible to please everybody, and Mr. Lewis described some of the difficulties of doing so. Members of choirs gave their services, and would do so for four or five nights a week, because they felt there was a great mission in broadcasting.

The Rev. Canon R. E. Roberts has been telling the Hon. Society of Cymrodorion what he had discovered about Welsh music in the Tudor period. Welsh composers who attained eminence in England under the friendly patronage of the Tudors included Richard Edwards ('In going to my lonely bed') and

Sion Gwynedd. Robert Jones had international fame. The lecture dealt largely with 'half-Anglicised Welshmen.'

At Glasgow University, the closing 'Cramb Music Lecture' was very largely attended. What grieved Mr. Gustav Holst since the war was the number of first-rate artists in the Scottish Orchestra, old friends, who had gone to America, where they gained considerably, for the best American orchestras were wonderful. In this country they had been in danger, if not in certainty, of having to play in the cinema. This first-rate material could not be rebuilt at once, any more easily than a cathedral could be so built. In the discussions about the future of the British National Opera Company, Mr. Holst had seen no reference to what to him had always been the glory of the Company—it carried an orchestra of fifty players. Elaborate Tudor Motets and Masses were unfitted for congregational singing. They should be unaccompanied. Organ accompaniment, during the centuries, had ruined this type of music. Pure Tudor music was to-day being revived. Now that the season was ending, Mr. Holst advised students to pursue their studies of orchestration with the aid of miniature scores and gramophone records.

Shakespeare was the subject taken by Mr. T. Henderson for an address to the Darlington Rotary Club. Shakespeare, he said, spoke about music without making any mistakes, and his knowledge was thorough, not because he was a musician, but because music was an integral part of everybody's life in those days. He did not introduce music into his plays to brighten them, but because it was part of the play, and gave the requisite colour.

Dr. W. G. Whittaker met a number of choir conductors at Greenock, to discuss their work. Much introductory talk was saved by a reference to his article, 'Hints to Choir Conductors,' in the Federation of Festivals Year-Book. Dr. Whittaker said that conductors from whom little was expected sometimes secured extraordinary results. He knew a greengrocer who, after selling cabbages, conducted choirs in drawing-rooms, where the members sang magnificently because he was endowed with remarkable ability in leading people to sing. Yorkshire singers had the best choral voices without doubt, but there were other things needed as well as choral tone, and to obtain these was the work of the conductor. Answering questions, Dr. Whittaker did not approve of choirs standing in semi-circles; he preferred block formation. In madrigal singing we had to re-create tradition. First read aloud the words, line by line. The pace must be decided according to reasonable conditions; there was not one set pace. Lip action and other movements, and singing by a conductor were all very well so long as the audience did not see what was done, but in children's choirs singing by the conductor should not be allowed.

Mr. Arthur Hirst is a lecturer with the great gift of securing keenness and absorption on the part of his audience. The *Brighton Herald* says that 'during one pause in his playing the audience was so still that the ticking of a clock on the wall alone broke the silence.' Yet at the close the applause was thunderous. So impressive was his lecture on 'How to appreciate great music,' that after the two hours' recital the chairman summed it up by saying, 'It seems to me that I have been here for only a quarter of an hour.'

J. G.

## The Musician's Bookshelf

'Rheinberger's Organ Sonatas.' By M. P. Conway.  
[*Musical Opinion* Office, 2s.]

So much has lately been written about this composer's organ music that failure on the part of players to appreciate it, or to give it a fair presentation, will hardly be due to lack of counsel. As a fact, however, Rheinberger's position in this country has long been secure so far as this department of his work is concerned. The great majority of good players have always recognised the high quality of his Sonatas, and if their appeal to the hearer has been small, the reason is to be found in their over-solid and monotonous treatment at the hands of organists who followed too slavishly the composer's indications of pace and registration. It has been too often forgotten that there are good reasons for Rheinberger's sparing use of dynamic marks. His own organ possessed few facilities for expression—there was not even a Swell box! It was natural, therefore, that his music should be conceived in a style as far as possible independent of varied power and tone-colour; and that he should content himself with a bare indication as to the general style of a movement—loud or soft—leaving further variety to the discretion of the performer. Unfortunately, players (at all events up till a very recent date) apparently lacked the blend of imagination and discretion necessary to do for the Sonatas what the composer was unable to do himself, and an impression grew up that Rheinberger's organ music was consistently loud, heavy, and uninteresting. Guidance was, and still is, badly needed, and there is room for such a book as this of Dr. Conway. His suggestions are mainly in regard to registration, but he gives also hints as to phrasing and treatment generally. The plan of the book is simple and practical. The section dealing with each Sonata opens with a brief note on its general characteristics; the movements are then discussed from the registration point of view, with a detailed treatment that can be followed with profit only when (as the author advises) the student first takes his copy and numbers off the bars in fives or tens. Opinions will vary as to whether the registration suggested is over-elaborate. Personally, I think it is. But that is no drawback, for the player need adopt it only so far as it falls in with his view or suits his organ. Seeing how much the Sonatas have suffered from too little registration, it is well that players should have their attention drawn to the limits of possibilities in the opposite direction. Moreover, the Preface is emphatic as to the importance of the registration not being allowed to interfere with the flow of the music. Dr. Conway has worked throughout with a realisation that the composer (as he says) 'thought far more of counterpoint than of colour,' and he has therefore avoided too 'orchestral' a treatment. He adds a warning that

... no amount of care in registration can compensate for deficient technique or any lack of appreciation of the breadth and dignity of these Sonatas. They should be learnt on two or three soft stops, and all details of technique, phrasing, &c., settled before the registration is taken in hand and practised.

Dr. Conway draws attention to the importance of differentiating between the *f* and *ff* of the middle sections of the slow movements and those of the

opening and closing movements. As he says, Rheinberger no doubt had in mind a quieter ensemble for such passages, not only because of the character of the music, but also for the purpose of obtaining contrast with the rest of the Sonata.

The registration suggested by Dr. Conway is such as may be obtained from an average three-manual organ, and most of it is possible on a two-manual, provided the Great contains a few soft stops to serve as a Choir, and (even more important) that the Swell and Great be often used uncoupled. As Dr. Conway points out, players on two-manual organs are prone to keep the manuals coupled throughout, thus missing many chances of variety and relief. This eminently practical little work should be of great service to all who wish to do justice to these fine works, which, as Dr. Conway truly says, are 'in the very front rank of organ compositions.' A study of its principles should also be of help to the student in regard to registration generally. Too often this important part of a player's equipment receives only casual attention, with disastrous effects on his taste and interpretative powers.

H. G.

'Modern French Music.' By Edward Burlingame Hill.

[George Allen & Unwin, 15s.]

In this sober, readable, well-documented book, with its thirteen chapters and nine illustrations, an American musician surveys the movements in French music since the time of the Franco-Prussian War. His book grew out of lectures delivered at Harvard, where he is an assistant-professor, and out of other discourses given in the Universities of Strasburg and Lyons in 1921. Its aim is

... to provide as far as possible the features necessary for a student's handbook with the untechnical standpoint of the general reader.

The method is thorough. First Mr. Hill sketches the genesis of French music, from the operatic pre-occupations of the first half of last century, through the time of increased interest in instrumental music (with Saint-Saëns, Lalo, and Franck as pioneers in this style), on to the Wagner spell, the reaction from it, the enthusiasm for the gay new things from Russia, and the post-Franckian influence of d'Indy, Chausson, Duparc, and others, glancing at the interaction meantime of the arts that 'has produced some of the most characteristic French music.' Then we see Bruneau and Charpentier aiming at 'naturalism' in opera, getting away from the romantic and legendary, into modern life with its moving and often disturbing psychological reactions. Charpentier, it will be remembered, called 'Louise' 'a musical novel' and wrote the text (in prose) himself, as Bruneau had done for his works.

There was a strong operatic bias at the Conservatoire, it seems, until Fauré's time (1905-20). We are reminded of the value of the Schola Cantorum, that 'memorial to the personality and artistic creed of César Franck,' in laying stress on the historical evolution of music, and broadening the minds of its students. We are even told that its pupils are taught counterpoint 'not as a matter of archaeology or as a dry science, but in the spirit of the 16th century.' That idea is moving here, but we have not yet set our teaching fully in order, I am afraid.

The earlier chapters of the book describe the course of opera, and the rise of instrumental music, under the guidance of Pasdeloup, Colonne (the

apostle of Berlioz), Lamoureux, who laboured for nearly thirty years, and Chevillard. Mr. Hill says a few shrewd things about Saint-Saëns, who

... came perilously near to making up for [his] capital defects by the amazing extent of his intuitive faculty, his Gallic wit, his vivacity, grace, and the dexterous control of all the elements of his craft. 'Perilously' is a good word. So is the adjective which describes him, after indulging in the coloured delights of his Oriental adventures in music, or his sentimental languishings, returning 'the more grimly to his classic obligations,' which he took enormously seriously.

Another good phrase is that which describes Franck's outlook upon art as 'gospel—instead of a *métier*.'

Some of Mr. Hill's references whet our appetite, which is one thing that every book ought to do, in some way or other. He mentions the great success of the later version of Berlioz's 'Trojans' at the Paris Opéra in 1920. When are we of the present generation to hear that fine work in London?

Here possibly is matter for debate, in some aspects. Speaking of the final abating of 'the Wagnerian fever' in France, Mr. Hill says :

It was the vainest of illusions to fancy that Wagnerian principles of music-drama could find a permanent fusion with the Gallic nature.

Is this true? If it is, so much the worse for France, say I. Surely it is one sign of the incorrigible Chauvinism of the French.

How many English musicians appreciate Fauré—really enjoy him with gusto? I have met none. Yet he played a large part in bringing in what Mr. Hill calls 'the new era' of French music. He also calls this 'the progressive type' of art, which I think is not a very good word. I prefer some such term as 'alterative.' There is a danger in these days—only too great—of confusing change with progress :

Fauré's music [says the author] is not combative. It insinuates itself into the listener's heart, annuls argument, and, perchance, leads the mind into regions of persuasive poetry.

Even if it doesn't always, the attempt to do so is better than the other argument-annulling method—a very different one—of the young lions, 'Les Six,' and the rest of them. They avoid argument by leaving you speechless with boredom. Mr. Hill takes them too seriously, I feel sure; but perhaps in an historian no other attitude is quite correct. The book, remember, is not entirely a critical estimate; it is an exposition, and though it is not nearly so adulatory as practically all the other books we have about French music, it is distinctly kind to the aggressive moderns, for whom spanking seems to some of us the best remedy—though it is a little too late, unfortunately, for that. It ought to have been done about twenty years ago. We might then have been spared much annoyance.

Before he comes to the 'iconoclasts,' as he calls them (though they rather set up idols—a multiplicity of them—than break them: therein lies their feebleness), Mr. Hill has plenty of good matter about d'Indy, Debussy, Ravel, and the lesser lights of their time. Debussy he regards as the greatest genius in French music since Berlioz. 'A test of Debussy's significance as a composer,' he says, 'is to be found in the world-wide reaction of his innovations.' That may prove the greatness of the originator, though little men—fundamentally small men, like Stravinsky and Schönberg—have been idolised too; but it may

just as well prove the feebleness of the imitators. Has any country produced so many weak imitators as France in the last twenty years? Think, for instance, of the French 'novelties' that we have heard, at the 'Proms,' and elsewhere, since the war. How many of them have been worth listening to? Not one in ten. There are some Frenchmen of whose work we would willingly hear more—d'Indy, for example. His best work is too rarely performed here; but the great majority of French novelties (and of German ones too, for that matter) are simply, to our ears, so much paper wasted.

Mr. Hill thinks that 'a period of assimilation [of foreign influence] is followed by one of reaction to nationalism,' and that when Frenchmen of to-day have 'profitably absorbed' what can be got from the foreigner, they will return to a more exclusive dependence upon the living traditions of their illustrious past.' As to whether that will really be better for French music I leave you to debate. Myself, I do not expect too great marvels from a people who can see nothing in Elgar, and who listen seriously to the nursery-prattle of a Milhaud and a Cocteau. French music is suffering even more severely than our own from the mental indigestion of the age. It is not easy to see how it will work out its salvation. Diet and dosing are indicated; but who is to play the thankless part of physician?

W. R. A.

'How to Build a Chamber Organ.' By H. F. Milne.  
[*Musical Opinion* Office, 7s. 6d.]

Charles Reade hoisted himself into Grove's 'Dictionary' on the back of a knowledge of violin construction; at least one distinguished organist is known as a skilled model-engineer; and there is apparently a chance for all of us to shine as organ-builders. It seems hardly to be expected that the fine mechanism of such an instrument should be within the reach of any but highly-skilled craftsmen, but Mr. Milne assures us that 'there is nothing to prevent any amateur with a knowledge of the use of wood-working tools from turning out a splendid little instrument from start to finish.' And in this volume the author provides a clear and concise account of the materials, methods, and general constructional details that are required for the purpose. The descriptions are admirably full and simple, and many excellent diagrams are included to elucidate points which might otherwise be difficult. No specialised ability is pre-supposed, but a good knowledge of carpentering is essential; and it soon becomes clear that many of the operations described require very great skill and patience.

The specification suggested is well-balanced, and includes a Swell octave coupler, which is a noticeably useful feature. The author throughout the book is clearly looking at his subject from the point of view of the player as well as that of the builder; and he has wise words to say on the subject of the abuse of couplers. While describing the mechanism and make of the Tremulant, he seems not whole-heartedly to advocate its use in an instrument of this size, and most organists, without denying the importance of the stop in larger schemes, would probably agree with him on this point.

Quite apart from the building of the organ, which few, probably, will feel equal to undertaking, the volume has wide interest and usefulness. Not many organists at all fully understand the insides of their instruments, still fewer are able to undertake even

in emergency small 'running repairs' for which they would be ashamed to garage their cars; and this work certainly makes the fundamentals much clearer than many more elaborate treatises. The chapters on 'Regulation of Action, Defects, Remedies' and 'Tuning' should be of the greatest help to those in charge of small organs, situated perhaps in places where expert attention cannot easily be obtained; and to these, and all lovers of the organ, just as much as to those who wish to build themselves a workmanlike little instrument, this book may be warmly recommended.

T. A.

'The Rhythm of Song.' By C. F. Abdy Williams.

[*Methuen*, 7s. 6d.]

Rhythm is without doubt one of the great and elemental forces not only in music and other arts, but also, as Mrs. Meynell insisted, in life itself and the organization of the universe. But like many other big things, it is so much a matter of the heart as well as of the head, of feeling as well as of thinking, that discussion of it is apt to become vague and loose. The word itself is easily confused with the terms 'accent' and 'time,' and is, moreover, as the author notices on p. 30, somewhat changing in its meaning. Whereas Beethoven speaks of a 'Ritmo di tre battute,' and we speak of a waltz- or a jazz-rhythm, applying the word to a short rhythmical figure, there is a sense in which the word has a larger meaning. 'His rhythm is good' means for most of us that there is a vividness in his feeling of the short rhythmical figure, and also a growth and consistent plan in his handling of these figures in the mass, in the 'rhythm' of the work as a whole.

The prevalence of loose thinking about rhythm seems to have prompted Mr. Abdy Williams to write this book. His treatment of the subject is noticeably different from Mr. Plunket Greene's, which concentrates rather on the general, broad aspect, from the performer's standpoint. Mr. Williams wishes to place rhythm side by side with harmony and counterpoint as a branch of the science of composition; this is manifestly difficult, but he brings to this task both musicianship and literary scholarship.

Mr. Williams insists that metre is to poetry what rhythm is to music, and in a sense this is true. But rhythm in poetry, which obviously does exist, seems to be something more than metre, obtained by means of metre (though not entirely by means of it), as rhythm in music is obtained by means of accent. For instance, the metrical system of

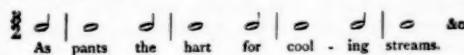
The quality of mercy is not strained,  
would be generally admitted to be one of iambic pentameters. But it has been recently suggested that the rhythmical flow in this and other similar verse is obtained by a system of four stresses:

The quality of mercy is not strain'd,  
It droppeth as the gentle rain from heaven  
Upon the place beneath : it is twice blest, &c.

This is of course highly controversial, but it serves to show how difficult and complicated are the relations between metre and rhythm. Even more interesting and suggestive is the question of the rhythm of good prose—for many of the finest passages in the language undeniably depend for their effect on rhythm; and this is necessarily achieved without the use of metre at all, but by careful accentuation, and the rise and fall of finely balanced phrases. Mr. Williams admits that 'in ancient days men

applied the term "rhythm" to poetry, and to the movements of the dance, as well as to musical melody, as if such an application were no longer usual or allowable. But rhythm is one thing, and the same whether expressed by a meaningless jingle of words, a tapping with one's foot on the floor, or the playing of an orchestra.

It seems as if the analogies between music and literature had struck the author so forcibly as to lead him into rather fanciful statements. He suggests, though he does not definitely state, on p. 31, for instance, that there is some connection between the four punctuation signs and the four closes in music. This idea may work so far as the full stop is concerned, but goes no further without considerable strain; and the comparison of the pause with the note of exclamation (p. 31) similarly will not bear pressure. The most serious discussions, however, will centre round the author's application to music of the literary 'quantities.' There is undoubtedly parallelism here, but the desire to register and tabulate leads to highly debatable ground, because of the indefinite nature of the words 'long' and 'short,' 'strong' and 'weak,' in this connection. Take, for instance, the Iambus, quite definitely a procession of short and long. As soon as we try to apply this to music we have to define 'short' and 'long' in a way unnecessary in literature. There seems no ground for assuming that a long is to a short as two is to one, as Mr. Abdy Williams does, in citing



As pants the hart for cool - ing streams. &c.

Why not



Re - venge! Revenge! Re-venge! Ti - mo-thens cries.

as in 'Grove' (1921), vol. 2, p. 459? Or:



*With* will zu hand aus - rei - ten.

as in 'Grove' (1921), vol. 4, p. 605, both given as cases of Iambic measures? 'Revenge, revenge,' according to Mr. Williams's scheme, would be Procelesmatic, second species (see p. 25, par. 13). The fact is that these literary quantities cannot be pressed on to music, though they may be advantageously compared with it. The analysis is interesting from general points of view, but the rules of quantity are a purely non-musical convention, and a modern composer setting a poem would certainly be on the wrong tack if he began theorising about its metrical scheme in this way. He must pay far more attention to the question of musical accentuation, which is somewhat inadequately dealt with in this volume.

Enough has been said, however, to show that here is an interesting discussion of an important subject. The book is provided with many examples, ranging from Mozart to Ireland and Vaughan Williams, and including extracts from 'The Diver' and 'The Village Blacksmith,' which should not perhaps have found their way into a work of this sort. It must also be admitted that the somewhat antiquated character of the author's own examples of the composer at work (Exs. A-M) is likely to detract from their value for present-day students; and we are surprised to find Mr. Abdy Williams writing in Ex. I what he has censured as 'something of a platitude' on p. 5.

The whole technique of accentuation, which is inextricably mixed up with that of rhythm in song, has been greatly developed during the last few years, and credit is due to the author for realising this, and for dealing to some extent with the influence of folksong on what some publishers and Mr. Williams call the 'Art song'—a hateful term. But we feel that this side of the question should have received more attention; and any volume dealing with the setting of words ought to take notice of Debussy's influence, and the tendencies of the later Vaughan Williams. It is also to be regretted that the book must have gone to press before the appearance of Holst's 'Choral' Symphony. Whatever may be the value of this work as a whole, it is indisputably a landmark, from all points of view, in the musical treatment of poetry, and it must be taken into consideration in any present-day discussion of this subject. T. A.

'The School Orchestra: Organization, Training, and Répertoire.' By Adam Carse.

[Joseph Williams, 4s.]

If there is one thing more than another that we want to encourage in schools high and low, it is ensemble instrumental work. The school singing is, thank goodness, now upon a generally good level; the orchestra still lags behind, though all who are in touch with school folk report that things are moving, and that another generation will make a big difference. Every one knows that some schools have excellent orchestras, but we want such bodies to be multiplied exceedingly. In America they go in for great things in this way—even to the length of military bands. I can't believe that all these bands play really well (how on earth are boys to get time to play horns really well?), but there is a far more widespread keenness for the school band there than we have yet displayed.

Mr. Carse would stop at nothing to get one—except at bringing in outsiders too often. For a special burst they are useful; but the aim, he urges, ought to be to get a complete string orchestra. Viola players are not often *found* in schools, but they can generally be made, he says, in two or three weeks.

Here speaks from long experience one who knows what he is talking about. His every page is keenly practical. He plunges in at once, on p. 7, to show how the pianoforte is effective when contrasted with the strings, how a wind solo is best managed (*not* on the pianoforte), and how it is worth while to re-arrange wind parts for the percussive instrument. Music-masters can tell tales of sitting up till four in the morning, doing this. But the joy when the arrangement 'comes off' well at the performance makes it well worth while.

His 'Training' hints are spare and taut. Discipline is at the root of the matter, but it can be thoroughly enjoyable discipline. Anyone who has seen Sir Henry Wood at the R.A.M., putting the students through their paces, has a splendid example of how to economise time and get the best out of one's players. (It is not difficult to get permission from the Secretary to attend a Friday afternoon rehearsal, by the way.)

The common slips are listed; and any young conductor will profit greatly by taking these fifty-five pages of succinct information and seeing what other things they suggest to him, for Mr. Carse does not pretend to be exhaustive. He tells what his experience has taught him—how to rehearse a new piece, how to practise sight-reading, what to do about silent

bars, turning over, and many other things, some of them small, but none that are not important. Then his graded lists of music for strings, with and without pianoforte and wind, are good.

The school orchestra is going to make a wonderful difference to the standard and quantity of entries in the festival string classes, which are almost always much below the level of the pianoforte and vocal classes. More orchestras mean more little parties of quartettists, more trios, more sonata players, and possibly, a return to the Tudor conditions, when not to be able to make some sort of a shot at a viol part argued that you had not been at all nicely brought up. Speed the day!

A.

## BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

- 'How Music Grew.' By Marion Bauer and Ethel Peyer. Pp. 602. Putnams, 18s.
- 'Singers' Difficulties: How to Overcome Them.' By Kate Emil-Behnke. Pp. 187. Cassell, 6s.
- 'Verdi.' By Franz Werfel. Translated by Helen Jessiman. Pp. 384. Jarrolds, 16s.
- 'Bach: The Cantatas and Oratorios.' Books 1 and 2. By Charles Sanford Terry. 'The Musical Pilgrim' series. Oxford University Press, 1s. 6d. each.
- 'Über die art muzik zu hören.' By Siegfried Ochs. Pp. 54. Im Verk-verlag zu Berlin.
- 'Annual Report of the Smithsonian Institute, 1924.' Pp. 535. Washington: The Government Printing Office.
- 'Carillon Music and the Singing Towers of the Old World and the New.' A new and revised edition of 'Carillons in Belgium and Holland.' By William Gorham Rice. Pp. 397. The Bodley Head, 16s.
- 'Miniature Essays': Francesco Santoliquido; Gabriel Grovlez; Arthur Honegger; Poldowski. J. & W. Chester, 6d. each.
- 'How to Compose a Song.' By Ernest Newton. Pp. 126. Kegan Paul, 4s. 6d.
- 'Journal of the Folk-Song Society,' No. 29. Taunton: Barnicott & Pearce.
- 'Piano and Gown.' Recollections. By Fred E. Weatherly. Pp. 311. Putnams, 10s. 6d.
- 'Fifty Favourite Operas.' By Paul England. Pp. 606. George G. Harrap, 12s. 6d.

with diminished seconds, *à la* Albeniz, but is no more than piquantly modern in style. One recognises that in a piece of this sort the rhythms—which are most ingenious—are of principal importance, but the music strikes me as being rather disconnected, and so not very satisfying. However, it is certainly a roll of outstanding importance.

The other Spanish piece is a remarkably fine recording, by José Iturbi, of Albeniz's 'Seguidillas,' Op. 232, No. 5 (0237). The music is well-known, of course, and to me the prime interest of the roll is the playing of this famous but, in this country, I believe, little-known pianist. His playing is wonderfully crisp and clean; most of the notes appear on the roll as single punch perforations—a nice test, incidentally, for the 'works' of the instrument. The whole effect is exhilarating, and provides a splendid answer to those misguided people who think that dance music comes only from the brains of American Jews.

Another roll, as interesting as it is beautiful, is a Brahms Intermezzo, Op. 117, No. 1, in E flat minor, recorded by Mija Nikisch (0238). I cannot refrain from again begging my readers, if I may presume to administer a little homily, to dismiss any prejudices about the 'austerity' of Brahms. Here, at any rate, he is wonderfully human, and this without denying his genius. The music is simplicity itself, but marvellously wrought, so that new beauties constantly reveal themselves.

With all respect, I venture to suggest, despite the makers' *Bulletin*, that Harold Bauer has identified himself with something meretricious in Durand's Valse, Op. 83, in E flat (6932). It may do well enough for the senior girl-student at the end of the term, or as an accompaniment to a Harold Lloyd film; but for Mr. Harold Bauer. . . .

The remaining rolls comprise salon music of varying merit. Without wishing to appear 'superior,' I am afraid I don't like any of them. The largest is Ascher's 'Alice,' played by Gilbert Spross. I had hoped she was dead, but the pianist certainly re-incarnates her as pleasantly as possible. Rudolph Ganz gives us an excellent reading of the first pianoforte part of Chaminade's 'Valse Carnavalesque,' Op. 73 (6936), of which it is enough to say that it is representative of her style. Nevin's 'In Arcady,' Nos. 1 and 2, is given its maximum effect at the hands of Keith McLeod (6937), though he hardly succeeds in disguising its commonplace nature. Although from the musical point of view having the least worth, Miss Geneviève Pitot's playing lends distinction to Lawrence Gilbert's 'Shadowland' (6952).

The highbrow may be moved to sad reflections on the popularity of these best-sellers, but perhaps he may take comfort from the fact that their sales contribute something towards the cost of producing more noteworthy but less saleable rolls.

*Hand-played.*—The best of these is Grieg's ever-popular 'Norwegian Bridal Procession,' cleverly played by Rudolph Ganz (A873). Grieg talks about himself rather a lot, as usual, but carefully played it is a pleasing fragment. The left-hand accompaniment must be well subdued, and nicely placed accent is essential, of course.

With so much good light music available, I cannot regard Braga's 'Angels' Serenade' as anything but waste of time. It is, however, quite well played by Henri Bergman (A869).

Felix Arndt plays two Waltzes in a richly-pianistic style with which it is excellent fun to co-operate.

## Player-Piano Notes

BY WILLIAM DELASAIRE

—  
ÆOLIAN

*Duo-Art.*—Two very interesting pieces of Spanish music are recorded this month—one by a composer whose name is rare in roll catalogues, Manuel de Falla. Maria Carreras plays his 'Andaluza,' No. 4 of 'Four Spanish Pieces' (6781). To many the composer's name doubtless carries recollections of terrifying modernity, but such folk need not be deterred from buying this roll—the harmony is plentifully splashed

They are 'Ile d'Amour,' by L. Edwards (A867), and Gillet's 'La Lettre de Manon' (A875). They present the hand-played roll in the most favourable light.

*Ordinary.*—Inspired perhaps by the popularity of Mr. Claud Biggs's wireless performances of the 'Forty-Eight,' the makers have resumed the issue of some of the many numbers which have hitherto not been available for full-scale instruments. They have made an admirable start with No. 13 of Book 1, in F sharp (T24669). It is a joy to play, and gives the player-pianist a chance to show his mettle. The non-sympathetic musician is always apt to doubt whether the voices of a fugue can be distinctly brought out. They can be, of course, but some little skill is needed, and with such music as this the task is certainly not a drudgery. Let us have some more like this one, please.

A Nocturne, by S. H. Braithwaite (T24675), reminds me rather of the style of Alfred Hollins's lighter organ pieces. The melody is obvious enough, but is very square, and except for a pleasant little touch at the close, the harmony is on the sugary side. Still, it is effective and inoffensive.

Coleridge-Taylor's 'Three Dream Dances'—No. 1, at least—must have been written on one of his off days; the composer of 'Hiawatha' seems so very far away.

#### HUPFELD

*Animatic* (Hand-played).—The large number of alternative readings of important works by different pianists which the 'Animatic' catalogue provides is well illustrated this month. I remarked recently that I disapproved of the too hurried interpretation of Bach's Organ Prelude and Fugue in D, by Louis Closson. I have now a record of the same work played by Gottfried Galston which is exactly to my taste (52377). I have nothing but praise both for the music and the playing, and strongly recommend all Bach lovers to get this roll—to me it expresses the spirit of heavenly joy.

Liszt's 'Fantasia and Fugue on the Name B A C H' (51880) is a fine work spoilt, in my opinion, by the composer's lack of restraint. It starts off most nobly, and then breaks out into his rhapsodic style, which is really most ill-fitting; it is the kind of homage of which I feel sure Bach would strongly disapprove. Nevertheless, it is an important work, containing much fine music.

There are also some interesting records of Giesecking's playing, of which I think the best is Nos. 1 and 2 of Debussy's 'Suite Bergamasque' (58873). It appeals to me as the composer at his best, and the playing disarms criticism; every detail receives due attention, and at the same time the whole is always envisaged—a remarkably fine example of artistic work in every respect. He has also recorded Walter Niemann's 'Alt-China' Suite (58771-5), in which genuine Oriental colour is infused while escaping the clichés of Amy Woodforde-Finden and others. Much of it is original, and the writing for the pianoforte is always skilful, of which the player again takes full advantage.

A noteworthy roll is Harold Bauer's playing of the Liszt transcription of the 'Liebestod' from 'Tristan and Isolda' (50266). I suppose it is without doubt the most superb love music ever written, and here the arrangement and playing are so beautiful as to give it a definite artistic value—in my opinion one far beyond that of most transcriptions. The roll is additionally interesting by contrast with the straight-cut version.

This latter is most difficult to play even tolerably, and many of the beautiful touches which a pianist would wish to introduce are quite impossible of achievement. I have no liking for transcriptions for the pianoforte as a rule, but I most cordially recommend this one.

And lastly Emil Sauer has made a magnificent record of Schubert's monumental 'Wanderer Fantasie' (51212 A & B; 51213).

## Gramophone Notes

BY 'DISCUS'

#### COLUMBIA

Berlioz's 'Fantastic' Symphony is enjoying something of a vogue, as is evident from its second appearance in the gramophone lists during a very short period. The Columbia recording is of the London Symphony Orchestra, conducted by Weingartner (L1708-1713). Weingartner is, I believe, a Berlioz enthusiast—an odd leaning for a conductor with so much of the typical kapellemeister in his make-up. I don't find these records very exciting (or even interesting) until the 'March to the Scaffold' and the 'Witches' Sabbath,' but this is probably not the fault of the performance or the recording, seeing that the work has invariably struck me as being dull, even in the concert-hall. It always leaves me wondering how the long-drawn and thematically poor opening movements can rouse such enthusiasm as that manifested, for example, at the recent performance by the Hallé Orchestra. However, many men, many minds: clearly there is a Berlioz public, and to such these records will be welcome.

Mackenzie's 'Britannia' Overture, conducted by the composer, makes cheerful hearing (L1715), and it is good to renew acquaintance with a jolly old friend in Rossini's 'Semiramide' Overture—capitally played by the B.B.C. Wireless Symphony Orchestra, under Percy Pitt (9076).

A step forward in operatic reproduction is marked by the record of the King's Prayer and the *Finale* from Act 1 of 'Lohengrin,' with a strong group of soloists and a powerful chorus, conducted by Sir Hamilton Harty. There is tremendous sonority—too much, perhaps, for most gramophonists—and the result is vivid and exciting (L1714).

Powerful, too, are the records of the Wembley Military Tattoo by the Grenadiers Band and Drummers, the Scots Guards Pipers, and the Stadium Choir, directed by Lieut. George Miller. There is a good deal of realism in the *diminuendo* suggesting the bands marching off, and the reproduction is a not unworthy memento of an historic spectacle (9073-4).

William Murdoch follows up last month's pianoforte record with one perhaps even better, playing a couple of Debussy pieces—'Les Collines d'Anacapri' and 'Bruyères' (D1535).

The J. H. Squire Celeste Octet is heard to great advantage in the Gavotte from 'Mignon' and Gabriel Marie's 'La Cinquanteaine.' Records of light music so often fail either in material or performance that an exception such as this should be noted (3877).

Mayer Gordon plays Bazzini's showy 'Ronde des Lutins' and Vieuxtemps's Polonaise with due fluency, though without convincing us that the works are worth the trouble (3877).

The list tells us that the 'cellist, Antoni Sala, is a new-comer to the recording room. Judging from his first records he should be a great success. He plays an arrangement of Kreisler's 'Liebesfreud' and a 'Dance Espagnol' of Granados with excellent life and variety (3875).

The Sheffield Choir, conducted by Dr. Coward, sings its old war-horse, 'The Bells of St. Michael,' Edwards's 'In going to my lonely bed,' and Macfarren's 'You stole my love.' The madrigal is quite out of focus—a heavy oratorio-like performance. The other pieces are sung with plenty of neatness and spirit, though the bell effects in the first seem to have shed some of their realism (and intonation) on the way (9075).

Easily the best of the vocal solo records, to my mind, is that of William Heseltine singing 'On with the motley' and 'No, Pagliacci, no more.' He gets as much passion into it as any Italian tenor (not forgetting the sob), and is always musical. Moreover his words come through (3873). Muriel Brunsell's choice of song is not good. Delius, with his overloaded harmonic method, is not the composer for Herrick, and 'To Daffodils' merely sounds anachronistic; the Serenade from Bantock's 'Jester Songs' shows the composer a good way from his best (3876). Riccardo Stracciari is recorded in a couple of airs from 'La Favorita' (X334).

H.M.V.

The record of Dvorak's 'Carnival' Overture is rather streaky. There are of course some vivid moments, but on the whole the more delicate passages come off best. Apparently the undue resonance of the lower parts makes some loud bits sound out of tune. Still, it is a good record, though not in the first flight. The players are the Albert Hall Orchestra, conducted by Sir Landon Ronald (D1062).

Violinists should note the records of the Kreutzer Sonata. The players are Isolde Menges and Arthur de Greef, who give a performance that above all is virile. Indeed, the pianist is at times far too strenuous, and throws the ensemble out of gear, besides producing some bad tone. But the Sonata (despite the notoriety attaching to it since Tolstoy's novel) easily becomes uninteresting, and the best testimony to this performance is that it makes the work thoroughly alive from start to finish (L1066-9).

Another very live record is that of Marcelle Meyer's playing of Stavinsky's 'Ragtime' and Albeniz's 'Navarra' (D1063). The Stravinsky piece is all broken bottles and tin-tacks, so to speak, but it has an interest of its own, and it is well that such things should be recorded, seeing that even a good average player can make little of them. Miss Meyer is about the best exponent of Stravinsky, and much as one may dislike 'Ragtime,' there is pleasure in hearing its formidable difficulties so lightheartedly set about and overcome. One thinks of this brilliant player as the Suzanne of the keyboard.

There are two outstanding operatic records. Chaliapin and Florence Austral, with chorus and orchestra conducted by Albert Coates, give very effectively a good slice of Gounod's 'Faust'—the Church Scene. It is a pity, however, that the organ part is played by the orchestra. The result is a loss both in atmosphere and contrast. Now that the recording of the organ is so much improved, one would have expected the Company to make the most of such a chance as that presented by this scene (DB899).

The other operatic record is of Rosa Ponselle in 'Suicido,' from 'La Gioconda' and 'O patria mia,' from 'Aida.' Here is a singer who leaves the ordinary *prima donna* out of the hunt. Rarely do we hear a voice so good all through a compass of over two octaves. The top C is first-rate, and many contraltos have cause to envy the singer the resonance of the half-dozen notes at the other end. It is real dramatic singing too, full of colour, yet musical from first to last. A special word of praise should go to the recording of the orchestral part in the Verdi. If all operatic extracts were of this quality the gramophone reviewer's lot would be far happier than it is (DB854).

After this vivid bit of work the spurious orientalism of the 'Indian Love Lyrics' lets one down somewhat. However, Peter Dawson sings them far better than they deserve (B2255-6).

#### VOCALION

Rimsky-Korsakov's Overture, 'La Grande Pâque Russe,' is very long, and the interest is sometimes rather thinly spread, but it contains much attractive orchestration. It has been recorded and played by the Æolian Orchestra, under Rhené-Bâton. As the reproduction of the various tone-colours is unusually good, the work is given the best of chances. Altogether it is one of the best bits of recording the Company has done (A0255-6).

String soloists rarely give us works of first-rate importance, so praise is due to Howard Bliss for his choice of Bach's Violoncello Sonata in D, a tuneful, genial work, especially attractive in its slow movement and *Finale*. The performance only needs more contrast in power to make it first-rate; it strikes me as being too consistently on a *mezzo-forte* level. Stanley Chapple is admirable at the piano forte, save at one or two points where he over-uses the pedal (Ko5218-9).

Albert Sammons is recorded in Kreisler's 'Liebesfreud,' and his own 'Canzonetta,' both too small fry for such a player (X9729).

A capital piano forte record is that of Sapellnikov in Liszt's thirteenth Hungarian Rhapsody and Tausig's version of Weber's 'Invitation to the Waltz.' The playing is unusually brilliant, and the tone generally excellent throughout (A0257).

The vocal records are hardly so good as usual. Frank Titterton is not happy in 'Thou shalt break them' and 'Total eclipse.' There is a pronounced wobble that quite obliterates the vocal line in many passages, and his treatment of the words in the 'Messiah' extract is bad—'Thou shalha breaka,' &c. I have heard Titterton sing so well in operatic extracts that this falling away is curious and disappointing (Ko5217). Nor does Luelia Paikin shine in Gretchaninov's 'Berceuse' and 'Oh, yes! just so,' from Bach's 'Phoebus and Pan.' The 'Berceuse' is not amiss, but Miss Paikin makes a lifeless thing of the Bach song, and even in regard to execution her singing is not what we expect from one who has been acclaimed as a coloratura singer (A0250).

#### NATIONAL GRAMOPHONIC SOCIETY

A very modest parcel comes to hand after a long silence—a 10-in. of Orlando Gibbons's Fantasies Nos. 6 and 8, and Eugène Goossens's 'Jack o' Lantern,' and a 12-in.—two more Gibbons Fantasies (Nos. 3 and 9), and Ernest Tomlinson's 'Lament.' The Music Society String Quartet plays the first three, the Spencer Dyke Quartet being responsible for the

Tomlinson piece. The Gibbons Fantasies are unexpectedly vital and interesting, and show that the composers of the period wrote far better for strings than for keyboard. There is more enterprise and independence, and we are allowed to forget the vocal idiom. The playing and recording of these old pieces strike me as being better than that of the modern examples. The 'Jack of Lantern' especially seems to need more tone. The 'Lament' is expressive music, with more than a hint of Tchaikovsky here and there.

## POLYDOR

The interest of this month's review parcel is limited in scope. Tartini's 'Devil's Trill' Sonata is well recorded, played by Josef Wolfsthal (66,191-2). The performance is excellent until the long and desolating passage from which the piece takes its name. Here Mr. Wolfsthal makes rather heavy weather of it. This must surely be the worst of all fiddle cadenzas—a heavy tax on instrument, player, and, above all, on the hearer. Mere exercises and no *diablerie*! It suggests that the Prince of Darkness is not only a gentleman but also an earnest student over-concerned with technique.

Another violin record is of Mendelssohn's 'Auf flügeln des Gesanges' and Sarasate's 'Jofa-Navana,' played by Vasa Prihoda (66062). The Mendelssohn is broadly delivered, and makes a good sonorous piece; the Sarasate is a kind of compendium of fiddler's tricks. They are managed here with neatness and despatch, the harmonics being particularly good.

The three remaining records are operatic: Fritz Soot in a couple of 'Parsifal' extracts (65812); Frida Leider in 'Ewig war ich,' from 'Siegfried,' and 'Ich sah das Kind,' from 'Parsifal' (72977); and Lotte Lehmann in excerpts from Puccini's 'Suor Angelica' (72908). The orchestral part in these is generally good, the singing on a good average level. The records would be useful to singers and others who wish for records in German.

## Occasional Notes

A column article by Mr. Francis Toye, in the *Morning Post* of March 15, entitled 'Too much fault-finding: Critics of Children's Concerts,' was apparently aimed at one or two journals (including the *Musical Times*) that have ventured to comment unfavourably on some of the methods employed at such concerts. If no better answer is forthcoming, the criticisms that have appeared in *Musical News*, the *Musical Bulletin*, and in this journal are fully justified. Mr. Toye's main contention is that the concerts should be exempt from criticism because they are financed by an enthusiast. This is a proposition that must be resisted. The concerts are public events, and as they receive a good deal of laudatory press notice (as they deserve), unfavourable criticism of some of the details of their management must be allowed as well. Mr. Toye defends the use of nonsense words in familiarising the children with the themes of the works performed, and suggests that critics who object to such methods would prefer the following:

Now, my dear children, this is the first subject which you will kindly hum after I have played it on the piano, and this is the second subject, which you will treat in a similar manner. Note the

contrasting nature of the two themes, aptly illustrating the male and female principles of the universe. Your attention should now be drawn to the fugal treatment after letter X in the score; there is also an interesting example of an effective pedal point on the last page but three, while the ingenious use of the Neapolitan sixth at the beginning will not escape your notice.

This controversial method is too primitive to be taken seriously. Nothing is easier than to stick up an Aunt Sally to misrepresent your opponent, and proceed to heave rocks at it. Unfortunately for Mr. Toye, the educational method he caricatures happens to be one that has been frequently condemned in this journal for some years past, and (if we remember rightly) in *Musical News* also. Our February 'Occasional Notes,' as well as last month's article by 'Feste,' expressed the view that in all but a very few cases good music is able to speak for itself, and that comment from the platform should be reduced to the minimum.

Mr. Toye says :

If a critic considers the principle on which a musical enterprise is conducted to be fundamentally unsound, he is right to say so. If, however, as in this case, the principle is admitted to be sound, it is not his business to try and spoil the whole venture by captious fault-finding.

Of course it is not the critic's business to 'try to spoil' any beneficent musical enterprise; but it is his business to point out details in which the enterprise strikes him as being on mistaken lines.

Mr. Toye goes on to say that 'it would be as well for us musical journalists to remember that our opinions are of precious little importance to anybody except ourselves.' This is too modest a view. Is musical journalism so highly regarded that its exponents can afford to belittle their office? Moreover, a writer has no concern with the 'importance of his views.' His job is to say, readably and honestly, what he thinks concerning the topics that come within his scope; and, on the whole, if he has any real convictions, he may (without being unduly puffed up) reckon that his influence will not be negligible.

This by the way. Reverting to the children's concerts, we wish for no better support than that given us in the letter from Dr. Walter Carroll that appears on p. 352. Dr. Carroll shows that children's concerts have been a regular feature at Manchester for the past ten years; they are self-supporting; there is very little 'talk' from the platform; and 'fee-fi-fum' ideas are found to be unnecessary—indeed, Dr. Carroll thinks that the children would resent such methods. Now that our criticisms are upheld by one of the country's leading musical educationists, we hope they will be taken in the right spirit, and not regarded as mere 'captious fault-finding.'

The Gervase Elwes Fund for Musicians will in future be known as 'The Musicians' Benevolent Fund.' Such a change of title was bound to come sooner or later, and it has been to some extent forced on the Executive owing to the difficulty of enlarging the scope of the Fund while retaining the personal basis of its foundation and the original name. We are glad to note, however, that the new title is to be accompanied by a reference to the fact that the Fund was started in memory of Gervase Elwes. In order to meet the many and

growing cases of need the Fund will widen its sphere, and it is hoped that a Pensions Fund will soon be operative. The list of Vice-Presidents has lately had some distinguished additions, among them several members of the Royal Family, Earl Balfour, Lord and Lady Howard de Walden, Lord Balmesburgh, &c. In the long run, however, an affair of this sort stands or falls by the interest and support of the rank and file of the profession for whose benefit it exists. Not only on grounds of benevolence should musicians lend a hand: common prudence is another motive. Who can be sure of not being down on his luck a few years hence? Mr. Frank Thistleton is the organizing secretary, and the offices of the Fund are at 5, John Street, Bedford Row, W.C.1.

Hitherto the organist has been the most secluded of public performers. Even in concert-halls he has usually done his job behind curtains. Now all is to be changed, if the ingenious arrangement at the new Plaza Theatre becomes common. We read that

... a super-American organ [by which is meant, presumably, an American super-organ] has been installed. By the pressure of a button in the wings this rises with the organist on its platform, so that the whole immense audience can watch his performance on the three manuals and innumerable red and white stops.

We must drop in at the Plaza and see our *confrère* coming up like a pantomime sprite. The possibilities on the showmanship side will no doubt be fully exploited—no bad thing, seeing that most of the public know little of the manifold and exacting nature of an organist's task. For example, a host of people are still unaware of the astonishing feats of dexterity that a good player does on the pedal-board. The 'one-man-band' of our childhood was a trifle compared even to an ordinary parish church organist; in fact, to-day the organist is the one-man-band *in excelsis*—literally *in excelsis* at the Plaza. We hope that when the button is pressed the Plaza hero does not emerge sitting tamely at his keyboard. Let him soar into view playing, with one hand darting about among those 'innumerable red and white stops,' while the other is busy on two manuals—the fingers on one, the thumb on another; and let a carefully-directed 'spot-light' show that in addition to his manual legerdemain, he is also pedalling furiously. If at the same time he can manage to turn over a page with his teeth, and butt in a stray stop with his brow, so much the better.

A revival of great interest is promised for April 22 at Bishopsgate Institute when the Harold Brooke Choir will present 'Semele,' in an edition specially prepared for the occasion. The recent production of this work in operatic form at Cambridge drew attention to its many beauties, but for obvious reasons stage performances are only rarely practicable. For purely choral purposes its great length has caused it to be neglected. In the new version to be used by the Harold Brooke Choir it has been brought into reasonable length by the omission of a good deal of solo work that had little bearing on the development of the story. All the choruses have been retained. The soloists on April 22 will be Miss Elsie Suddaby, Miss Cathcart Lynn, Mr. Edward Leer, and Mr. Clifford Lathlean. Mr. Gerald Cooper will play the harpsichord part

Many of our readers are well aware that massage and electro-therapy often prove of great value to musical performers, both instrumental and vocal. We hear of at least two famous players—one a violinist, the other a pianist—who rely upon skilled massage to keep the muscles of fingers, hands, and arms up to concert pitch; and singers also have found the treatment of great value, especially in regard to the respiratory organs. We refer to the matter partly because from time to time readers write to us concerning muscular disabilities that interfere with their technique; and also because we wish to draw attention to the highly-successful work in massage and medical therapeutics now being done by a number of officers and men who lost their sight in the war. We understand that St. Dunstan's Hostel for Blinded Soldiers has so far trained and established in practice throughout the country about seventy men, while others are working successfully in Overseas Dominions. Leading medical and orthopaedic authorities testify that the loss of sight has proved to be no handicap in this profession—on the contrary, in manipulative skill and psychological insight blind practitioners often prove superior to sighted masseurs. This branch of St. Dunstan's work has received high praise from such eminent physicians as Sir Bruce Bruce-Porter, Sir Robert Jones, Sir Lisle Webb (Director of Medical Services to the Ministry of Pensions), Colonel E. Gowlland, &c. Readers in need of massage or electric treatment should write to the Superintendent of the Massage Department, St. Dunstan's Headquarters, Inner Circle, Regent's Park, who will gladly inform them as to the most nearly available masseur.

Soft, slow, distance-scented high chords on strings and celesta now lead downwards to a passage of almost sultry, brooding repose, in which dreamy shepherd-pipe-like phrases on the oboes and English horn lean out from a background of opalescent shimmering violins, while kettledrums intermittently rumble softly below with the gentle ominousness of scarce-heard distant thunder.

At first sight the above suggests the local reporter making the most of one of his rare chances of 'covering' a concert. It is somewhat of a shock to find it (and much more in the same strain) in a Queen's Hall programme, signed by Percy Grainger. However, it is merely one more reminder that the ability to handle both notes and words is rarely found in the same person. Among the great ones of the past, Berlioz and Schumann stand almost alone, and even to-day, when musicians have more all-round culture than formerly, the composers blest with respectable literary ability may be ticked off on the fingers. The fact is, of course, music is by far the most difficult of all the arts to discuss on paper. It is fairly easy to treat orally with a keyboard at hand for illustration, but print is an unhandy medium, and a writer does not easily find the right mean between prosaic analysis and mere gush. Even copious music-type illustrations are of very limited use, for the music that most of all needs such aid is necessarily difficult to hear through the eye, and almost as difficult for the average player to realise on the pianoforte—that common denominator to which practically all music has to be reduced for purposes of illustration. Hence musical criticism bristles with problems of which the anti-critics are unaware. The cool, detached criticism that the 'anti's' describe as *blasé* and *unsympathetic* is, as a rule,

nothing of the sort. The critic enjoys the best as keenly as any amateur—far more keenly, in fact, for his trained mind sees at least two sources of enjoyment to the amateur's one. But he has an instinctive dislike of 'gush,' partly because he knows the harm it has done to the cause of music, and even more because it is bad writing. When a writer gushes he does so not because he appreciates music more than the critic, but for the practical reason that he has not sufficient literary skill to express his appreciation in simple language. Hence the professional critic's dislike of purple patches and fine writing. He leaves to Mr. Grainger and other literary neophytes such sentences as

... the opening strikes a moaning, plaintive note, soon followed by a melody of winsome charm . . . pure choral colour, lustrous and radiant as the eternal snows . . . the plaintive moaning cadences and the engraviting [sic] melody . . . the music slowly fades away into a *Coda* of the frailest distance-music; scarce-stirring, far-spread chords in the strings breathing around listless memories of the lazy shepherd-pipe-like phrases in English horn and horn.

We are asked to draw the attention of readers to the fact that the 'Toc H' Entertainments Committee proposes to form an orchestra in order to assist the Drama League and Concert Party in their work on behalf of charities, and also for the purpose of helping any branch of social service in which an orchestra can be suitably employed. The 'Toc H' Entertainments have already raised over £1,000 for various charities, and the performers have also given their services at hospitals, the Leper Colony, the Borstal Institution, &c. The addition of an orchestra would very greatly increase their usefulness. Unfortunately there appear to be too few orchestral players among 'Toc H' members in the London area, and the committee therefore appeals to amateurs in general. There are, we know, many amateur orchestral players among our readers, and we commend this appeal to them. Those interested should write to Mr. Leslie W. Chorley, hon. orchestral director, 24, Wellmeadow Road, Lewisham, S.E.13.

Sheffield has paid a well-deserved honour to Dr. Henry Coward by presenting him with the freedom of the City. This is the fiftieth year of the Sheffield Musical Union, and Dr. Coward has been its sole conductor from the first—a wonderful record that, judging from the Doctor's vigour, is still happily a long way from being completed.

We have just turned up Dr. Coward's autobiography, in order to see how this famous body started. The facts are worth recalling as an example of modest beginnings. There was no 'town's meeting,' or flourish of trumpets. Young Coward, at that time a Board School teacher, was walking along Bramall Lane one night when he 'recognised an ardent sol-faist under a gas-lamp.' The pair discussed the advisability of reviving local interest in Tonic Sol-fa, and decided to call a meeting. As a result a Tonic Sol-fa Association was formed, with Coward as honorary conductor. The body later changed its name to that by which it has since become world-famous. Now, had those two young fellows been walking elsewhere that evening in 1876, or had they passed each other in a part of Bramall Lane other than the few square yards feebly lit up by

that gas-lamp, there may have been no Musical Union, and the last half century of Yorkshire's choral history would have been different, and almost certainly less glorious.

The programme of the Three Choirs Festival at Worcester (September) has been settled. It contains a judicious blend of old and new. Among the choral works, in addition to the customary 'Messiah' and 'Elijah' are Beethoven's 'Missa Solemnis,' 'The Kingdom,' 'For the Fallen,' Berlioz's 'Te Deum,' Charles Wood's 'Dirge for Two Veterans,' a Bach Cantata, and shorter pieces by Weelkes, Holst, Ethel Smyth, &c. The orchestral works include Brahms's C minor Symphony and the 'Enigma' Variations. The new works are by Bainton, Brent-Smith, Walford Davies, and W. H. Reed. Sir Ivor Atkins pointed out the difficulty of doing justice to modern composers, because of the experimental nature of much of their work, and also because music of such an exacting type could be presented only at the expense of the rest of the programme.

Putting the classics in their places is a popular pastime of the hour, but the thing is not often done so neatly and completely as in this extract from a recent programme of the Hallé Orchestra :

The following celebrated Artists will appear at the remaining concerts of the series :

**MARCH 4.—CESARE FORMICHI**, and Third Symphony—Brahms.

The *Music Bulletin*, now edited by Basil Maine, has tapped something of a new vein in articles by poets and other non-musical artists. The point of view of such folk is usually of interest, and often of profit. The first of the series, in the March issue, is by Laurence Binyon. He writes modestly as a non-musician, and says some things with which musicians will agree. Inevitably he looks with the jealous eye of the poet on the setting of verses to music. It hurts him (and others of us as well, by the way) to hear words

... hustled and teased, and made to sacrifice their natural value and natural relation, as they often seem to be in modern songs.

And many musicians are with him in the following :

There is another thing. In music the executant is so prominent that he interposes a distraction. To one totally ignorant and inexperienced like myself, the miraculous and quite superhuman accomplishment of performers on piano-forte or violin is so fearfully fascinating that it is an effort to get past it to what they are performing.

The Handel Festival, after being killed regularly on paper by all sorts of well-sounding critical objections, is to be held again in June (5, 8, 10, 12). Sir Henry Wood succeeds Sir Frederic Cowen as conductor, and may be counted on to carry still farther the fine standard of big-scale choralism achieved by his predecessor. The programme takes note of the recent revival of interest in Handel's operas by drawing largely on that neglected part of his work. This fact alone should make this year's Festival more than usually interesting.

We hope that Dr. Harding's observations at the R.C.O. recently concerning the Choir-Training Examinations organized by that institution were noted by clergy, churchwardens, Parochial Church

Councils, and others who have to do with the appointment of organists. The examinations were instituted in response to suggestions put forward in the Archbishops' Report on Church Music. The cost to the College in labour and money has been considerable, but it was met in an ungrudging spirit that was the best of answers to critics who were over-ready to accuse the Council of indifference to the claims of choir-training. Yet the candidates presenting themselves for examination in this vital subject are so few that (as Dr. Harding said),

... it is now a question of giving up, or of persevering a little longer in the hope that clergy and Church musicians will realise the importance of this movement.

As we have already pointed out in a previous discussion of this question, the responsibility in the long run falls on the clergy and others in whose hands lies the filling of appointments. They have but to demand that candidates shall produce credentials as to choir-training and church musicianship as distinct from mere solo-playing, and the examinations will at once receive the attention from organists that they deserve. There are two examinations, one of a simple character designed for those who do not hold the College Diplomas; the other, more advanced and comprehensive in scope, for Associates and Fellows. The College Council has just issued a pamphlet on the subject, which, with a copy of the syllabus and other particulars, may be had from the Registrar, Royal College of Organists, Kensington Gore, S.W.7. We strongly urge our clerical readers to obtain full information, whether they are in the throes of making an appointment or not.

In connection with the organ tests in the A.R.C.O. examinations, the attention of candidates is drawn to a notice by the hon. secretary, Dr. H. A. Harding, which appears on page 334 concerning Bach's Prelude on 'Alle Menschen müssen sterben.'

## New Music

### CHORAL MUSIC: UNISON SONGS

It is good to find a composer getting away from stock tunes now and again. Percy Judd, in one of the Oxford University Press 'Choral Songs,' mixes (though he does not quite blend) two-four and three-four time. No great difficulty is created thereby. This song, 'When Mary through the garden went,' is a pleasant addition to the too small store of songs suitable for Sunday School choirs. Mr. Judd's 'The Enchanted Princess' also has a few bars of three-four interpolated in its four-four rhythm. It is, however, rather less effective. H. G. Ley uses a similar device (alternation of six-eight and nine-eight) happily in 'The Glow-Worm,' and Norman Demuth contributes a modest setting of 'I know a bank.' Warlock's 'I have a garden' is more difficult; the singers need some independence. This composer, like many able preachers, does not easily come down from the heights. The children's sermon is notoriously difficult to do well. E. J. Moeran's 'Commendation of Music' has words above the child-level. It is a little dull, but would do for a class of older folk who want a fairly easy piece of melody that needs nice phrasing. Percy Turnbull sets Blake's 'Piping down the valleys wild' with agreeable freedom.

It lies rather low, on the whole. Not many writers for children take sufficient advantage of their capacity for soaring happily and sweetly, and keeping 'in the air.' There is no need to write anything that must be strained for, of course; but too much growling on low notes—often C's and B's—is wasteful of the best parts of young voices. Dr. Whittaker has arranged the Purcell 'Evening Hymn' for unison singing. This is a fine test in long phrasing and rhythmic neatness and flow. All these are 'Oxford' songs.

In the Joseph Williams series is Felix White's 'A Rhyme of Time' (less interesting than his best work, but neat), and Alan Biggs's simple and rather reminiscent 'She is a winsome wee thing' (Burns). Felix White is in Curwen's list also, with a lilting ditty about 'Little Mister By-and-By.'

### PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

A good two-part song in the 'Oxford Choral Songs' series is Norman Demuth's 'Wind in the Trees' (with one tiny awkward corner of intonation, and an accompaniment that needs free fourth and fifth fingers in the right hand). *Allegretto scherzando* is the pace and style of E. T. Davies's three-part arrangement (S.S.C.) of an Anglesey folk-song, 'Y Glynlyn' ('The Holly'). This is straightforward. A neat canon is Alan Biggs's 'What does little birdie say?' (Joseph Williams). The canon is a good device, that might be used more often. Too few people who try to write for children can get away from a dull harmonization, mostly in thirds and sixths, of an unoriginal tune. Why not use more imitation, canonic or otherwise, cross the parts freely, get away from stodgy four-square rhythms, and write a pianoforte part that really contributes something to the life of the piece—does more than merely fill in the harmonies the voices cannot supply? A few composers can 'fill the bill' thus, but they are far too few.

'The Spring Rose' (S.S.C.C.), by Edgar Bainton (Joseph Williams), is unaccompanied, and contains plenty of work, in its modest way, for singers who can grade and shade their tone.

Winthrop Rogers issues A. P. Alderson's easy two-parter, 'The Fairies'—a happy little effort; and the still slighter 'Round Robin'—a very easy canon.

For women's choirs (S.S.C.) with some good altos who can touch the low G—and do something with it—Felix White's 'The Elf Queen's Delight' will be good sport. It is just a shade 'mannered' (Boosey).

Peter Warlock presents problems worth working at in his 'Call for the Robin Redbreast and the Wren,' a dirge for unaccompanied female choir. This is a trifle crabbed writing, but it could be made to sound a good deal better than it looks.

Novello's 'School Songs,' Book 276, is a good eightpenny worth. There are six British national songs, with Geoffrey Shaw's new descants. This is Set 3. Each song can also be had separately. Here are just the musically, easy-flowing parts, in adding which this writer makes the job seem so easy. So it is—to a real musician who knows his job and his constituency.

Also from Novello's come two-part arrangements of Horn's 'Cherry Ripe' (S.C.—down to B, with one optional A), German's 'The Camel's Hump,' a jolly affair (down to C), 'The Bonnie Banks of Loch Lomond' (by John E. West, second voice down to C), and 'Now once again' (best known as the 'Easter Hymn') to the tune 'Lasst uns erfreuen'

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(one low C only). Elgar has arranged his easy four-part song 'How calmly the evening' for S.S.C. This is a good item for Church use.

## MALE-VOICE

John Bennett's 'Come, shepherds, follow me' (words, 1599) is newly-set by Gerrard Williams for T.T.B.B., unaccompanied, in modal fashion. There are some gentle, sweet moments in it, though the pace is quick. A bold setting of Scott's 'Pibroch of Donald the Black' is that by W. E. Smith. It is not strikingly fresh. A fair amount of it is unison work, and *fff* is demanded at the end, in five parts. Fairly simple-minded is Gerrard Williams's 'Old Farmer Buck' (Curwen). This is the traditional tune to which most people sing 'There was a little man, And he had a little gun.' Quick-change singing, *p* to *f*, at full speed, is needed here (no pianoforte). 'The Silver Penny,' for the same combination, is an original tune of Gibbs's, with some not too appropriate chromatics. This composer does not seem to have struck a very rich vein of interest in his recent part-songs. Is he, like almost all our young men, writing too much? Most of them do that, because many publishers are too kind—or less than judicious.

Herbert Pierce has arranged for BAR. solo and T.T.B.B., Vaughan Williams's 'Ca' the yowes' (Curwen).

Elgar's 'The Herald' (Novello) is a grim ballad demanding *fff* as well as *ffff* treatment. Male choirs will enjoy its dramatic style. It is quite straightforward, save for a few bars.

Another of Warlock's dirges is 'The Shrouding of the Duchess of Malfi' (Rogers, T.T.B.B.). It is difficult stuff for persevering singers, and is calculated to give the hearers a shudder at the end.

Kenneth Finlay has made a very easy arrangement for T.T.B.B. of 'The Jolly Miller' (Ashdown).

## MIXED-VOICE

Of the Oxford Press batch the best numbers (S.A.T.B.) are Warlock's 'The Spring of the Year' (short, slow, sustained, soft, and difficult), and the very effective arrangement by Harvey Grace of the Purcell 'Evening Hymn' (with the runs apportioned out so that the parts get fat and lean in turn—but it is all lovely). Dr. Vaughan Thomas's music to Collins's 'How sleep the brave,' for S.M.S.A.T. BAR. B., is dignified, well-wrought, appropriate, and effective, without being very difficult.

Arthur Benjamin has taken a difficult subject in 'The Mystery'; he partially illuminates it. The style is wisely simple (S.A.T.B., unaccompanied).

Winthrop Rogers issues Besly's 'Crossing the Bar'—a pleasant, easy arrangement; and 'The Silence of Maternal Hills,' which contains *ah* and *oo* vocalising, and one or two bits of divided part-work that are not quite fully effective. But he writes agreeably almost all the time, and has a fresh thing or two to say—or, rather, an old thing in a rather new way. These are both for S.A.T.B.

Curwen's list includes Gerrard Williams's arrangement of an old tune, 'The Farmer's Daughter,' that is associated with the tragedy of a 'drowned maiden.' The writing is simple.

Holst's 'Sing me the men' is a motet, unaccompanied, with four sopranos, part of the time, weaving with the altos above the tenor tune. Good, strong, diatonic stuff this, with scarce a chromatic note, but with many a decent, rugged discord. To

those who like the Holstian downright, upright, and forthright methods, this will appeal.

A third Curwen item is Martin Shaw's choral song for Christmas, 'The Crib,' for S.T.B. soli and S.A.T.B. chorus, again without accompaniment. Here is something seemly for the sweet commendation of the old message of Christmas love. The parts divide a little near the end, but it is quite plain sailing.

Cyril Jenkins's settings of Shirley's 'The glories of our blood and state' and of Collins's 'How sleep the brave' (Paxton) are curiously old-fashioned. The latter is chromatic, and not strongly so; the former is a line-by-line setting of words that are attributed to Shelley on the copy!

Arnold sends a slight, pretty setting (S.A.T.B.), by Alec Rowley, of an old rhyme, 'Down in yonder meadow.'

Hawkes issue some more Russian part-songs—Rimsky-Korsakov's 'Hindu Song,' from 'Sadko' (S.A.T.B.B.—the tune rather laboriously *oo-d* and *ah-d* upon by every one who can get a cut at it); Cui's 'Two Roses' (S.A.T.B.—drawing-roomy); and Tanéïev's 'From land to land' (double chorus; square-cut, without much interest). Chester also sends a Rimsky-Korsakov extract, the 'Cradle Song,' from the opera 'The Maid of Pskov,' arranged by the experienced hand of H. A. Fricker (S.S.A.A.T.T.B.B.). An easy sample this, with humming accompaniment.

Novello have two Dale part-songs, 'Rosa Mystica' and 'Cradle Song.' The first, for tenor solo and four-part chorus, is a setting in free rhythm of some words from 'The Mediaeval Anthology' of Mary Segar. Properly sung (it is not too difficult for keen singers) it should sound a delicate and fragrant bit of music. The 'Cradle Song' needs a soprano soloist and eight-part choir. Here again is sweetness and light. But the balance will need very careful thinking out, in order to get the parts flowing rightly. It is well worth a good choir's attention. To wind up, we have, also from Novello, Rowley's 'A-maying, a-playing,' with 'hey' and 'ho,' and all the rest of the happy spring-time patter, nattily touched off for S.A.T.B.

A.

## PIANOFORTE

Misfortunes never come singly, and pianoforte sonatas, which happen rarely, when they do happen, happen in threes. Here are two from Murdoch's, by H. V. Jervis-Read and Algernon Ashton respectively, and a third from Augener's, by Frank Bridge. This last is that Sonata 'To the memory of Ernest Bristow Farrar,' which was introduced by Myra Hess some months ago. It is a big work, uncompromising in its demands both on the performer and on the listener. It has all the sincerity, skill, and fine seriousness which we associate with this composer, and contains no cheap or facile effects, and no signs of uncertainty of handling. The opening theme, which is in the nature of a Motto, is impressive; and fine use of it is made at the climax of the first movement, and again at the end of the last, when it forms a sort of *Coda* to the whole work.

The *Andante ben moderato*—there is no *Scherzo*—contains moments of quiet beauty which are a welcome contrast with the strenuous and stressful character of the other numbers; and, incidentally, the latest developments of Bridge's harmonic style are more easily understood in the simpler versions of this movement than in the more crowded pages of the others. Those who wish to get inside the work,

therefore, will do well to approach it in this way. Some of the handfuls of notes that result from the use of the ninth with appoggiatura effects and chromatic alterations are grim at first sight. The composer seems to rely too much on an effect which is highly-coloured and apt to become tiring.

Jervis-Read's Sonata is on a smaller scale, but here too a high level of technical ability is required. Again there are three sections: the second is an *Intermezzo* of dance character, there being no formal slow movement. The first number is built out of a simple diatonic theme, which is very fully developed, and recurs again and again in different forms. The *Finale* has a quiet and solemn beginning and contains at its climax a good swinging tune, which leads to a quiet close. At the last bar are written the words 'Sic Vita,' which suggest that the work has a philosophical basis of some sort. It is not easy to gather this from the Sonata itself. Unfortunately the music, despite obvious sincerity, does not remain at the level of its best moments.

Algernon Ashton's Sonata in A minor, Op. 170, has four long movements, and asks the listener's attention for a longer time than it can command. The composer's facility is at once obvious; the music flows easily along, and there is no apparent reason why it should ever stop. But the themes have not the strength to bear a structure of such weight, and the facility becomes wearisome. Mr. Ashton's lyrical talent is seen at its best in the *Intermezzo*, a number which is reminiscent of the weaker Brahms, but has a charm of its own. Even here, however, the composer allows himself to write 'bridge' passages that are little more than mere temporising and have no impetus behind them.

There is none of this facility about Ireland's music. Even when he is working in a lighter style, as in the two new pieces which Augener's issue, his thought has concentration, and is finely-disciplined. 'April' is a charming thing, which develops its material into a firmly-designed whole: it has more surface charm and a readier appeal than some of this composer's music, but does not lack the sterner qualities that we associate with him. 'Bergomask' is a festival piece, with the spirit of an occasion in it, and some exhilarating rhythmic and harmonic effects. The 'development section' of the piece is a good example of the composer's methods, and the whole thing is individual and interesting. Both are difficult, the first calling for quick and delicate fingers, the second for good wrists and fine rhythmic sense.

Eduard Poldini's 'Episodes à la Cour,' from the same publishers, are frankly music of the lightest sort. But good workmanship gives a certain quality to their very skin-deep charm, which is seen at its best in 'Serait-elle amoureuse?' and 'Couplet Malicieux.' Somewhat heavier in style are Adam Carse's Three Preludes. The first of these, in G minor, is a sincere and effective piece of writing, requiring considerable technique. The second, in D major, a study in the phrasing of inner melody, is probably the best of the three, and would sound charming if well-played. The last, a Waltz-Prelude in B minor, is somewhat heavy in general quality, and has less distinction than the two earlier pieces. Henschel's 'Les Poules' is a caprice in the Couperin manner, requiring great finger dexterity: a useful study, amusing if carried through with sufficient 'snap' (Augener). Felix White's 'The Call of the East' (Schirmer) is music of a very different stamp. It is something of an experiment in colour,

but the composer's sure sense of style and form keeps it in firm hand, and gives a unity which such experiments often lack. The lay-out is thoroughly pianistic, and careful playing discovers a great deal of beauty and poetry in music which is at first difficult to grasp.

Particularly interesting is Borwick's arrangement of Bach's Chorale Prelude on 'O Lamm Gottes unschuldig.' To begin with, the format is attractive, the cover design good, and the print a model of clearness and good spacing. The Prelude itself was singularly well adapted for transcription, because of the first two of the three verses being set for manuals only. More subtlety of phrasing and general treatment is possible here on the pianoforte than on the organ. In the last verse, with the Chorale in the pedal part, the pianoforte loses. But the arrangement is done with exceptional skill, so that only on rare occasions is any arpeggiating of the bass necessary. Doubling is here and there perhaps open to criticism: to double a chord on the pianoforte is a very different thing from adding a *mp* 16-ft. stop to an already *f* or *f* 8-ft. and 4-ft. ensemble; but even so, the thickness, if tactfully managed, need never offend. Weakness, despite all Borwick's skill, is felt in the last eight bars: the A-pedal cannot possibly, on the pianoforte, secure its full effect. This is a small point, however, and pianists must be grateful for a fine addition to their repertoire. Good technique is required, but there is no scope for display, as such, which gives this arrangement an atmosphere very different from that of some similar efforts by other pianists. Also from the Oxford University Press come three additions to the Oxford Pianoforte Series. Norman Demuth's Canzonet is a tuneful and attractive number, of no great difficulty or distinction. Harry Farjeon's Invention and Pavan is an interesting attempt to say something up-to-date in the form of the two-part Invention (the Pavan is, however, not entirely in two parts). It is doubtful whether this form is capable of much development now. At any rate, if anything is to be said in such a bare and simple way, it must be something really new, and itself strikingly simple. Béla Bartók might do it, but few others could. Mr. Farjeon's skill stands him in good stead; but it is strange to find in a work of this sort that the chief subject never appears in its inverted form. Perhaps the composer would have called this academic: it would, anyway, have added interest. Michael Mullinar's lighter numbers in 'Grimm's Fairy Tales' are rhythmical and bright, and come off better than the slower-moving ones. There is a suspicion of affectation here. The composer writes in the modes when it suits him, but not always as if they were his natural idiom, and the use in 'Snowdrop' of a 'Fitzwilliam Virginal Book' cadence is certainly open to this criticism. The pieces are not very easy.

Maurice Besly's 'Studies in Tone-Colour' (Winthrop Rogers) is a set of ten pieces of moderate difficulty, designed to introduce to the learner some of the subtleties of phrasing and interpretation. The pieces have descriptive titles, and each of them is provided with an introductory note giving hints about form, technique, and appreciation. The volume is attractively set out, and the pieces should be of value to the really musical pupil. They show the qualities we associate with this composer—effectiveness, enterprise, no lack of musicianship, and no pretensions. Some of these qualities appear also in Sir Herbert Brewer's very light 'The Coquette,' a

tuneful piece in gavotte style, published by Joseph Williams.

It has been rather 'the thing' to treat Arthur Bliss as if he were a composer only half in earnest: but, earnest or not, his work has always shown a terseness and concentration which are often lacking in more consciously 'serious' music. Two Interludes for pianoforte, just published by Chester, have these qualities in a marked degree. The first of them, moreover, has real emotional power and beauty, and is without a moment's uncertainty or hesitation. The second of the pieces, lighter in style, is less impressive in result: the themes have less distinction, and the constant clash of major and minor concords is apt to be irritating. Pianists, however, ought certainly to get this publication, if only for the sake of the first number, which is a fine piece of music.

Admirers of Chaminade will welcome a new 'Berceuse Arabe,' Op. 166, and a volume of five pieces (not new) published by Enoch. Arthur H. Stockwell publishes Adeline Prince's 'Morning and Evening Pictures,' Op. 11, and Una Bourne's 'Marche Grotesque' is published by Enoch.

T. A.

#### ORGAN MUSIC

The hymn-tune as a basis for organ music is familiar; the plainsong tone is also drawn on considerably, especially by French composers; but the Anglican chant is so far almost untouched. Crotch wrote an Introduction and Fugue on a single chant of Hayes, but apart from this, I have met with no other work of the kind save Basil Harwood's 'Three Preludes on Anglican Chants,' just issued by Novello. The chants are a single in F, by Benjamin Cooke, the well-known double in E minor, by Matthew Camidge, and Lord Mornington's cheerful example in E flat. There is an obvious difficulty in the use of such material. If the chant is to be clearly exposed throughout the piece its lack of rhythmic interest is likely to be a drawback. On the other hand the hearer naturally wants to be able to see the connection between the piece and the chant. Dr. Harwood has taken the free line, and has evolved from the slender thematic basis three well-knit and interesting pieces that would serve admirably as voluntaries. Unless the chant be played first, however, one is liable to miss the references to the theme. On the score of clearness, the piece on the Mornington chant is the most satisfactory, the theme being played slowly twice, first in thirds in the left hand, second in the treble. The Preludes are moderately difficult.

Elgar's orchestral transcription of Handel's Overture in D minor has been arranged for organ solo by H. F. Ellingford. It lends itself well to organ treatment, but one has an impression that Mr. Ellingford might have produced a version much less difficult without any appreciable sacrifice of effect. For example, there are some shakes that are easy and effective in the orchestral version; on the keyboard they yield very little result for a lot of trouble. The rather liberal use of octaves is also a questionable point. Mr. Ellingford has followed Elgar in differentiating between  and  in the slow part of the Overture. Nevertheless, there is good ground for playing the latter as  according to the convention of the period. It is easier, and clearer in effect. This arrangement will make a fine

organ solo; but perhaps an even finer one might have been produced by transcribing direct from Handel. More may be lost than gained by transcribing a transcription (Novello).

Messrs. Stainer & Bell send a batch of new works by Alan Gray—a Fantasia in A, Introduction and Passacaglia in D minor, Choral Preludes on 'Rock of Ages,' 'St. Matthew,' and 'St. Oswald' (issued separately), and short Preludes on 'University,' 'St. Flavian,' and 'St. Peter' (under one cover). Dr. Gray is a courageous man to take as a basis a tune by the despised Dykes, but the result—an attractive march-like piece—justifies him. This Prelude, like its two companions, is by way of being programme music, a portion of the hymn-text being printed between the staves. The Passacaglia is a dour piece with some striking harmony; the Fantasia has a tuneful and expressive opening and close, with a vigorous middle section: an attractive work.

J. H. Reginald Dixon's 'Introduction, Variations, and Fugue on Councillor Brook's hymn-tune, "Sedbergh,"' is mainly on old-fashioned lines, but is fluently written, and the fugue runs along well. The final presentment of the tune would perhaps have been better with a consistent treatment, instead of a different method for each line. The work yields a lot of effect for a moderate amount of trouble (Laudy).

In J. Stuart Archer's Six Choral Preludes the tunes used are 'Corde natus,' 'St. Bernard,' 'Irish,' 'Redhead' ('Bright the vision'), 'St. Peter,' and 'Capetown' ('Three in One, and One in Three'). In all the six there is capital variety of treatment and a welcome freshness in style. The supply of organ music on our better-known English tunes is now so ample that there is room only for such as show originality and taste, as these do. The pieces are of moderate length and difficulty (Paxton).

Hugh Blair's 'Marche Funèbre et Hymne Angelique' is less pretentious than its title leads us to expect. It is a straightforward little funeral march with Gibbons's 'Angels' Hymn' as a contrasting subject in the middle section. The harmonization of the old tune is a bit strained—like the title. Both the March and Choral Preludes contain an undue number of misprints (Paxton).

A long and ambitious work is Leo Sowerby's 'Choral Prelude on a Calvinist Hymn-tune.' There are many reminders of Franck in its mood and chromaticism. The composer shows, as in his earlier works, a fine command of harmonic and rhythmic resource, and he knows how to move to and from a big climax. Much of the writing is in five parts. The piece calls for a good organ and player (Boston Music Co.).

In a large parcel from Augener's by far the most significant work is an Introduction and Fugue in F minor by Alan Gray—played, I believe, at the Gloucester Festival last year. It has great vigour, with more than a touch a roughness, and it does what all fugues should do (but don't)—it grows. Particularly good is the final section, with a major version of the subject over a dominant pedal, and harmonies that recall some of the pedal-points of Widor. This work would make a fine recital number, given a big organ and a good player.

Schumann's Four Sketches for Pedal Pianoforte have been newly transcribed for organ by W. A. Wightman and edited by Henry G. Ley. This is a good playable version. Dr. Ley has also

edited No. 5 of the set of Six Studies—the well-known Canon in B minor.

For cinema organists in need of fairly long set pieces, nothing could be better than Coleridge-Taylor's *Valse Suite*, 'Three-Fours.' All the six have been transcribed by Oliver King and Reginald Goss Custard.

Two little sets of pieces by C. Corbett Sumption—two Andantes and four Preludes—show serious intention, but a lack of experience in writing. The counterpoint is apt to become fidgety, and the composer pays too little regard to the convenience of the player. Hence, on page 5 of the four Preludes, frequent stretches of a tenth, and even a twelfth, for the left hand. The Prelude on 'Watcher Auf' has vigour, and would 'come off' mainly because of the fine effect of the tune on the full Pedal, but the layout of the accompanying parts is not always good.

Leonard Butler's 'Alla Minuetto' is pretty, but quite devoid of originality. Every bar of it might be found in some one or other of the countless minuets written since Haydn.

W. A. Jefferson's 'Berceuse and Serenade,' 'Fanfare-Fantasy,' and 'Grand Chœur Symphonique' are unoriginal, and (what is more) clumsily written and pretentious. All these works are from Augener's.

Some elaborate programme music comes from Delvigne, Brussels: 'Trois Poèmes Bibliques,' by Raymond Moulaert. The subjects are: Lazarus and the Rich Man, the Parable of the Lost Sheep, and the Parable of the Wise and Foolish Virgins. The style is very free and modern, and recalls that of Maleingreau. The composer wisely avoids too detailed a treatment of the programme, and so is able to maintain continuity; and as his themes are significant and well-developed, the result is not only highly picturesque, but also satisfying musically. There is real charm in the pastoral theme and the little 'call' for shepherd's pipe in the Lost Sheep piece. The rejoicing at the end is expressed in a typical French *toccata* outburst. Perhaps the third piece is the best, with its three well-contrasted themes—the call to awake, the theme of the Virgins (varied according to whether the wise or foolish ones are being discussed), and the march-like subject for the arrival of the Bridegroom. Very striking is the way the Foolish Virgin theme gradually subsides into slumber, which is broken into by the call and the gradual approach of the march. Good players on the look-out for striking programme-music should see these pieces. A large and easily-handled organ is necessary, and the text on which the music is based should of course be printed or announced.

Some Bach arrangements have to be noticed. O. Thomas has compiled a Bach Album in two parts, consisting of fifty-one short pieces, mainly extracts from works of all kinds. One questions the policy of taking portions of (say) one of the '48'—the last section of the five-voice C sharp minor Fugue is a case in point; and a snippet of nine bars from the Passacaglia is of little use or effect. But there are many pieces that are complete in themselves, unhampered, and of a type suitable for study, so the collection should be of value to students, and for use as voluntaries (Gadow & Sohn, Hildburghausen: Novello).

Schott's have just issued 'Ten Bach Transcriptions' by Harvey Grace, in two books of five. For obvious reasons this reviewer can do no more than name the pieces: Bourrée in D, from the fourth Suite for orchestra; Passepied in E, from the English Suite

in E minor; the Adagio from the sixth 'Brandenburg' Concerto; Air from the Suite in D (here provided with an alternative bass for facility and in order to enable the Swell pedal to be used freely); Adagio from the 'Goldberg' Variations; Minuet and Polacca from the first Brandenburg Concerto; Lento Espressivo (made up of two airs from the Schemelli Song Book); Sarabande from the D major Suite for violoncello; the lovely Adagio from the first 'Brandenburg' Concerto; and a delicate little Bourrée from the Orchestral Suite in C. The arrangements are all of moderate difficulty.

H. G.

#### STRINGS

It is good to see Miss Dorothy Howell, who first became known through a symphonic poem, now turning her attention to the smaller forms of composition. It is the small form that has the best chance of frequent hearing. If this were more widely felt, public and composer would gain thereby. And the small form does not necessarily mean the 'pot-boiler.' In her short (and easy) piece for violin and pianoforte, entitled, 'The Moorings' (Augener), Miss Howell, for instance, has given us something that is both charming and individual. It belongs to the class of work for which there must be a demand. Well-written music of this kind is not only satisfactory to the player, but also interesting practice. Less characteristic and more difficult are two 'Canzonas,' with dances by N. Medtner (Zimmerman). Although the material is good and solid, the 'Canzona' in B minor seems to me to fall between two stools, for it is neither easy enough to tempt the amateur nor brilliant enough to repay the virtuoso. Two Sonatinas by Richard H. Walthew (Augener), for violin and pianoforte, deserve to be recommended for their simplicity and their intrinsic interest, which is not a bit less musical for being also straightforward. They offer little difficulty to players of modest abilities, and only once is the violinist required to reach to the sixth position. The passage can, of course, be transposed an octave lower, in which case those who have mastered the third position will be qualified to play both Sonatas. In any case, the sudden jump to the sixth position in a *Vivace* seems to me an error of judgment in a work of this nature.

B. V.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

The Choir-Training Examinations will be held as follows:

CHM. Diploma Examination on Tuesday, May 11; and the Certificate Examination on Wednesday, May 12. Last day of entry, April 14.

Associate candidates are particularly requested to note that the Chorale Prelude, 'Alle Menschen müssen sterben' ('All men must die'), referred to in Group 5—Examination Regulations—is to be found on page 121 of Novello's new edition of Book 15, and on page 119 of the old edition.

H. A. HARDING,

*Hon. Secretary.*

## NEW HYMNALS AND PSALTERS

'Songs of Praise.' Edited by Percy Dearmer, R. Vaughan Williams, and Martin Shaw. [Oxford University Press.]

'School Worship.' Edited by G. Thalben Ball. [Congregational Union of England and Wales, Memorial Hall, E.C.4.]

'Golden Bells: Hymns for Young People.' New and enlarged edition. Edited by E. J. Bellerby. [Children's Special Service Mission, 3, 5, & 7, Wigmore Street, W.1.]

'The Psalter Newly Pointed.' [S.P.C.K.]

'The Welwyn Psalter.' Edited by the Rev. W. E. Hardcastle. [Curwen.]

'The Psalms, Books 4 and 5, Rendered into English in a Rhythm consonant with that of the Original Hebrew.' By E. H. Askwith. [Martin Hopkinson.]

'A Liturgical Psalter, arranged for use in the services of the Church.' By Walter Howard Frère, Bishop of Truro. [Mowbray.]

Every modern hymnal is necessarily a compromise. Reform pulls one way, 'favourite tunes' the other. Editors may call the weak favourite 'Second Tune,' or they may relegate it to the Appendix; but they dare not leave it out—not entirely, at all events. These three new collections show varying degrees of courage. In all the move is in the right direction, and in all we may be sure the musical editors would have moved a good deal farther had they dared. 'Songs of Praise' is avowedly modelled largely on the 'English Hymnal,' and the names of the Editors are so clear an indication of its aims and style that review is almost unnecessary. We are glad to see that faux-bourdon and descant are freely used, though some of the examples seem too elaborate. Nor are they all in keeping. For instance, Dr. Vaughan Williams adds to Monk's 'Eventide' a winding, complex descant and a harmonization that strike us as being out of place as companion to so complacent a tune. The perpetuation of a couple of weak features of the 'English Hymnal' is to be regretted. We are not among those who object to the use of folk-songs as hymn-tunes, but we hold that such as are pressed into service must justify themselves by their musical worth. The 'English Hymnal' contained a largish proportion of folk-melodies that would have been rejected as weak had they been signed by a Victorian composer, and it is a pity some of them are reproduced in 'Songs of Praise.' The other unfortunate feature is the harmonization of the French tunes. These are bad in every way. They have far too many chords—usually one to every note of the melody—and so the effect is stiff; they are clumsily laid out; and they are poor as harmony. Nobody said a good word for them when they appeared in the 'English Hymnal' (on the contrary), and one can only express regret that Dr. Vaughan Williams and Mr. Martin Shaw should have adopted them. As an offset, however, it must be said that the harmonization of the pure plainsong is excellent; particularly good are some of the alternative accompaniments in small notes, consisting of a few sustained chords. There are many fine new tunes, and the collection as a whole, both in regard to text

and music, is so good that we are surprised it is not a little better. The chief need now is for a new and drastically revised edition of the 'English Hymnal,' based on the experiences of those who have used it from the first. The result would be as near the ideal as reasonably could be hoped for. 'Songs of Praise' might have made a near approach to that ideal, had it not adopted from the 'E. H.' some features that have all along been generally admitted to be weak.

'School Worship' has been compiled for use in schools, week-day and Sunday, Young People's Fellowships, Guilds, &c. Mr. Thalben Ball has got together an excellent lot of tunes, some of the best of the new ones being from his own pen. Again we have to regret the inclusion of some weak folk-tunes and poor arrangements of French melodies from the 'English Hymnal.' There are, too, some adaptations of a type that ought by now to be extinct, e.g., a poor tune made out of Beethoven's Romance in G, a couple from Mendelssohn's 'Songs without Words,' &c. Perhaps an even worse case (because it is perpetrated to-day when folk ought to know better) is the maltreatment of a fine Rouen melody by changing it from 777.777 into 775.775 metre. (No. 69. The adapter hides his identity, from modesty or shame under the initials 'R. E.') Apropos of adaptations, Boyd's 'Pentecost' ('Fight the good fight') is stated to be 'Harmonized by H. Walford Davies,' which is true, but not all the truth, as Sir Walford has also completely changed the rhythm—for the better, too. If the melody could also be rewritten, a good tune might be the result. The book gives, at the end, nearly a hundred pages of 'Orders of Worship for Various Occasions, with Prayers, Litanies, and Responsive Devotions.' Both notations are used, the Sol-fa placed in conjunction with the staff in such a way that the users of the book may with little trouble become dual notationists. A capital feature is the clear spacing of the music; too often the addition of Tonic Sol-fa leads to a congested and ugly page. 'School Worship' strikes us as being a notable advance on any other hymnal designed for the use of the young.

In 'Golden Bells' the 'favourite tune' pulls so hard that reform has but a poor chance. In the Committee's Preface we read:

It is only fair to Dr. Bellerby to state that he was not responsible for the selection of the tunes, some of which the Committee desired to insert rather for their recognised popularity than for their artistic merit.

This is frank dealing, and the Committee must not complain if it is told not less frankly that the deliberate placing of popularity before merit is a principle that is no more justified in the compilation of a hymnal than in the ordinary conduct of life. The first edition of this book appeared thirty-five years ago, and the new version does not ignore the improvement in musical taste that has come about in the meantime. It is a pity that the Committee, being aware of this improvement, did not show more courage, and discard (or at all events push into an Appendix) many of the feeble and commonplace verses and tunes of Sankey, P. P. Bliss, McGranahan, and other 'composers' of the facile, revivalist type. However, 'Golden Bells' contains many good tunes, whose popularity in the widest sense of the term should have encouraged the Committee to value 'artistic quality' far more highly than it does. We are glad to see among the older tunes several examples of the so-called 'fuguing' type, such as

'Diadem.' On paper they make no great appearance ; but hear them sung by a crowd ! A word of praise is due to the clear printing and lay-out of this book. The bindings range from paper to full leather.

Anglican Psalters, like hymnals, can hardly be uncompromising, partly because Anglican chanting itself is a compromise, and also because choirs and congregations are loth to change a method in use, no matter how bad it may be proved to be. The minimum of compromise had a place in the 'English Psalter,' which took the bold line of upsetting use and wont. The new S.P.C.K. book, 'The Psalter Newly Pointed,' takes a more placable line. It recognises the need for reform, but we think its somewhat timid view will leave things pretty much where they are. All psalters begin by telling choirs in the Preface that good chanting should be like good reading. We need go no farther than the opening number, the Venite, in order to see how this ideal is approached in the three latest methods of pointing. Here are a few specimen verses ; we choose those that show the greatest difference of method. (In order to avoid typographical complications, we give no marks save the bar that shows the end of the recitation.)

'English Psalter' :

O come let us | sing unto the Lord :  
Let us heartily re- | joice in the strength of our salvation.  
Let us come before his | presence with thanksgiving :  
And shew ourselves | glad in him with psalms.  
In his hand are all the | corners of the earth :  
And the | strength of the hills is his also.  
O come let us | worship and fall down :  
And | kneel before the Lord our Maker.  
For he is the | Lord our God :  
And we are the people of his | pasture and the sheep of his hand.

'Psalter Newly Pointed' (the 'Welwyn Psalter' is the same, save in one or two small features) :

O come let us | sing unto the Lord :  
Let us heartily rejoice in the | strength of our salvation.  
Let us come before his presence with | thanksgiving :  
And shew ourselves | glad in him with psalms.  
In his hand are all the | corners of the earth :  
And the strength of the | hills is his also.  
O come let us worship and | fall down :  
And kneel be- | fore the Lord our Maker,  
For he is the | Lord our God :  
And we are the people of his pasture and the | sheep of his hand.

We think there can be no question as to the first of these methods giving the nearest approach to good reading—always provided that the experiment is made from the reading point of view, and not from that of conventional chanting. We make the above comparison because the Venite, perhaps, shows in a condensed form how widely authorities who agree as to the ideal may differ as to the means of attaining it. It is only fair to add that the S.P.C.K. Psalter endeavours to avoid the stereotyped rhythm of chanting by the use of various signs—spaced letters for important words, a dot under a syllable to denote lightness, a half-bar-line instead of a whole one to indicate a light treatment of the two syllables that follow, &c. These signs, however, are open to the objection that they add to the complications of the printed page, and so run counter to the present-day feeling that such marks

should be as few as possible. Great pains have been taken in the laying-out ; the Preface is full and explanatory, and contains some wise words that all choirmasters will gain by reading. The whole question is so beset with difficulties that the Editors' modest final words must be taken to apply more or less to all attempts at reform at the present juncture. They 'would have their work regarded as a beginning of a great quest, not its end.' It may well be that the issue of three new Psalters almost simultaneously will advance the quest indirectly by drawing attention to the need for reform. In any case, every choirmaster should examine the books carefully, and test the chanting of his own singers in the light of the principles there laid down.

In 'The Welwyn Psalter' marks are reduced to a minimum. The singer has to assume that in the normal mediation and ending each word is sung to a separate note ; there is thus only one bar-line—that which closes the recitation. In the exceptions, the disposition of notes and words is shown by dashes, double dots, and ties. This simplicity has, we think, been attained at the cost of some freedom in the pointing. Obviously such treatments as those quoted above from the 'English Psalter' Venite would involve an increase of secondary marks, because the three notes of the mediation and the five of the ending would have to accommodate a good many more words than has been customary in Anglican chanting. For example, compare the 'English Psalter' pointing of this (second half of chant) :

Their | talking . is a- | gainst the . most | High  
(which is surely as near ordinary good reading as can be) ; and the 'Welwyn Psalter' version :

Their talking is a- | gainst the most High,  
with its conventional and undue lengthening of 'most.'

And the principle of economy in marks cannot be held to excuse the retention of such a bad pointing as :  
For he hath re- | garded.

The S.P.C.K. Psalter is bolder with :  
For | he hath . re- | garded.

There are some good new departures in the 'Welwyn Psalter,' such as the dagger indicating where the second half of a double-chant should come ; and the elision of the reciting note in the case of very short verses, the chord of the recitation being played on the organ, and the voices resting. It would be even better to give such verses in unison, the organist reharmonizing the chant in such a way as to make a satisfactory progression from the last chord of the mediation to the first chord of the ending, and so bringing about a complete elision. The device is common (and very effective) in plainsong, and its entire adoption in Anglican chanting would remove many absurd pointings.

We understand that this Psalter has been tried with small village choirs and congregations and found to be easily grasped. This is all to the good, but we wish the actual pointing had shown a more courageous departure from some of the conventions that have made Anglican chanting one of the least satisfactory parts of public worship. The way of reform lies, we believe, in an almost ruthless assault on use-and-wont ; in fact, it may well prove that the quickest way of attaining the ideal would be to read the Psalms for a year or two, and then take up the problems of chanting afresh,

(Continued on page 342.)

## Now on land and sea descending

## EVENING ANTHEM

Words by S. LONGFELLOW

Music by ERNEST HALSEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Andantino.  $\text{♩} = 84$**

**ORGAN.** *p Sw.*  
*senza Ped.*

**SOPRANO SOLO**

*p*

Now on land and sea de-*scend-ing*, Brings the night its...

*p*

*Ped.*

peace pro-found ; Let our ves-*per*... hymn be blend-ing With the

ho - ly... calm a - round...

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The Musical Times. No. 998

( 1 )

D

*mf*

Soon as dies the sun - set glo - ry, Stars of hea - ven shine out a - bove,..

*mf*

*Ped.*

Tell - ing still the an - cient sto - ry,— Their Cre - a - tor's change - less love. . .

*f*

*dim.*

*FULL*

Now our wants and bur - dens leav - ing To His care, Who

*mf*

Now our wants and bur - dens leav - ing To His care, Who

*mf*

Now our wants and bur - dens leav - ing To His care, Who

*mf*

Now our wants and bur - dens leav - ing To His care, Who

*p*

*p*

( 2 )

cares for all, Cease we fear - ing, cease we griev - ing; At His  
 cares for . . . all, . . . Cease we fear - ing, cease we . . . griev - ing;  
 cares for . . . all, . . . Cease we fear - ing, cease we . . . griev - ing; . . .

f Gt. Sw. coupled p

touch our . . . bur - dens fall, at His touch our bur - dens  
 At . . . His touch . . . our bur - dens . . .

At His touch our . . . bur - dens fall, our bur - dens  
 griev - ing; At His touch, at His touch our . . . bur - dens

mf Ped.

fall. . . . As the dark - ness deep - ens o'er us, Lo! e - ter - nal

fall. . . . As the dark - ness deep - ens o'er us, Lo! e - ter - nal

fall. . . . As the dark - ness deep - ens, Lo! the

fall. . . . As the dark - ness deep - ens o'er us, Lo! e - ter - nal

*Sw.*

*pp*

*Sw.*

*add soft 32 ft.*

stars a - rise; Hope and Faith and Love rise glo - rious,

stars a - rise; . . . Hope and Faith and Love rise glo - rious,

stars a - rise; Hope and Faith and Love rise glo - rious,

stars a - rise; Hope and Faith and Love rise glo - rious,

*sonoro*

*Gt. Sw. coupled*

*32 ft. off*

*p cres.*

Shi - ning in . . the spi - rit's skies, Hope and Faith and Love rise glo - rious,  
*cres.*

Shi - ning in the spi - rit's skies, Hope and Faith and Love rise

*p cres.*

Shi - ning in the spi - rit's skies, . . Hope and Faith and Love rise glo - rious,  
*p cres.*

In the skies, Hope and Faith . . and Love rise glo - rious,

*p cres.*

Shi - ning in the spi - . . rit's skies. A - men, A - men. . .

*pp poco rall.*

*a tempo*

glo - rious, In the spi - . . rit's skies. A - men, A - men . .

*pp poco rall.*

*a tempo*

Shi - ning in the spi - . . rit's skies. A - men, A - men. . .

*pp poco rall.*

*a tempo*

In the spi - . . rit's skies. A - men, A - men.

*p*

*a tempo*

*pp sw.*

*mp poco rall.*

*pp*

(Continued from page 336.)

approaching them entirely from the angle of reading instead of singing, and with no backward glance at tradition.

Dr. Askwith's version of the latter portion of the Psalter is of great interest and even beauty. His object is to provide a translation which not only reproduces the recurring rhythms that are a feature of Hebrew poetry, but is also more accurate and less obscure than the Prayer Book version. The latter, of course, can never be superseded because of its familiarity and beauty; but such translations as this of Dr. Askwith's are valuable because of the light they throw on certain cloudy passages. We give a short example in both versions :

Let the righteous rather smite me friendly ; and reprove me.

But let not their precious balm break my head :  
yea, I will pray yet against their wickedness.

Let the righteous smite me, it is kindness,  
Let him reprove me, it is as oil on the head,  
My head will not refuse it,

Yet still will I pray against men's wickedness.

The remainder of the Psalter is promised in a later volume. We hope the publishers will be encouraged to make the whole available in one book.

There is an almost general agreement that the present arrangement of the Psalter leaves much to be desired from the point of view of ordinary Sunday congregations. The Psalms vary widely in their degree of suitability for public use, and as the bulk of church-goers hear the Sunday Psalms only, they miss many of the most appropriate. Dr. Frere's 'Liturgical Psalter' is an attempt to produce a selection that will 'put in the mouths of, say, a Sunday evening congregation such passages only as it could find edifying and real.' The work carries the principle of selection farther than was done in the scheme for Sundays in the Revised Prayer Book—a scheme which is open to criticism on the ground that, as Dr. Frere says, it attempts 'to work in most of the Psalms into the table more or less equally.' In the 'Liturgical Psalter' the less desirable portions of Psalms are omitted; some slight re-translations are made; the text is disposed of in such a way as to emphasise its poetical character; the use of refrains hitherto attached to every verse in certain Psalms is modified considerably; and other departures from custom occur. The text is not pointed for chanting, but the Preface contains (with much else of value) some pertinent remarks on the subject.

#### SALISBURY CATHEDRAL

Fine progress by the Salisbury Musical Society was shown on March 17, in its performances of Dvorák's 'Stabat Mater,' and Bach's 'Jesu, Priceless Treasure.' Between these works the orchestra played the Prelude to 'Gerontius.' The soloists were Miss Elsie Sudaby, Miss Astra Desmond, Mr. Walter Hyde, and Mr. Robert Radford. Dr. W. G. Alcock conducted. The Cathedral was crowded long before the concert began.

The organ at Bethesda United Methodist Church, Hanley, has been entirely rebuilt by Messrs. Conacher, of Huddersfield, and is now a fine up-to-date instrument of three manuals, and thirty-two speaking stops, fourteen couplers, twelve manual pistons, and nine pedal pistons. The opening took place on March 4, when Sir Ivor Atkins gave two recitals, playing Mendelssohn's sixth Sonata, Bach's Toccata and Fugue in D minor and 'St. Anne' Fugue, Saint-Saëns's Fantaisie in E flat, Guilmant's Funeral March and Hymn of Seraphs, Vierne's Allegretto in B minor, &c.

We are sorry to learn that the admirable musical services at Southwark Cathedral are not receiving sufficient support to guarantee their continuance. The attendances are as large as ever—perhaps larger—but the average collections have dropped from well over £100 to about £70. This sum is of course insufficient to cover the cost of a service at which the London Symphony Orchestra takes part. Canon Haldane, the Precentor, in an interview, recently stated that the sum required to place the services on a secure footing would work out at about 1s. 6d. from each person. In view of the fine quality of the music and the performances at these services, it cannot be said that 1s. 6d. is a large sum to pay. At the service on April 24, at 3, the programme will consist of Saint-Saëns's Prelude to 'The Deluge,' Vaughan Williams's Mass in G minor, W. H. Reed's Elegy for strings, Holst's Two Psalms, and Motets by Byrd. A few reserved tickets are available, and may be had on application to the Precentor, The Rectory, Sumner Street, S.E.1 (stamped addressed envelope).

'The Dream of Gerontius' was sung by the City Temple Choral Society (two hundred voices) on March 13, accompanied by organ and drums. The soloists were Miss Beatrice Ashton, Mr. Ben Morgan, and Mr. Kenneth Ellis. Mr. G. D. Cunningham was at the organ, and Mr. Allan Brown conducted. The church was crowded with an audience of over two thousand. During the past six years the City Temple Choral Society has raised £2,300 towards the cost of the new organ, in connection with the Saturday afternoon monthly musical services and other efforts—a fine record. There still remains, however, a debt of nearly £2,000, towards which contributions will be gratefully received by the hon. treasurer, Mr. George Tidy, at the City Temple, Holborn Viaduct, E.C.

Excellent recitals of organ, pianoforte, and vocal music have recently been given at St. Mary's Parish Church, Wotton-under-Edge, by Mr. H. Stubington (organ), Mr. C. Kenneth Taylor (pianoforte), Miss Elsie Sudaby, and Mr. Ernest Dighton. The organ at St. Mary's was built in 1726 by Schridler, at the expense of George I., who presented it to St. Martin-in-the-Fields, where it stood until 1800. It was then sold to the parish of Wotton. One of the recitals took the form of a lecture on the Wotton organ, with a programme of old English organ music from Croft to S. S. Wesley.

Mr. J. R. Griffiths has retired from the post of organist and choirmaster of Cliff Town Church, Southend-on-Sea, after fifty years' service as a church musician. He was a pupil of H. S. Irons and E. H. Turpin, and before going to Cliff Town was at Highgate Congregational Church, and Christ Church, Westminster Bridge Road. He has written much on musical matters, and is well-known as a hymnologist.

'Samson' was announced for performance by an augmented choir of a hundred and twenty voices at Trinity Congregational Church, St. Albans, on March 17, the soloists being Miss Alice Moxon, Miss Hope Jackson, Mr. Barrington Hooper, Mr. Roy Henderson, and Mr. John Solomon (trumpet), with Mr. Rowland G. Thompson conducting, and Mr. William Parkyn at the organ.

At Nuneaton Congregational Church, on March 4, 'Judas Maccabeus' was sung by an augmented choir, accompanied by a string orchestra. The soloists were Miss Lucy Goodwin, Miss Mabel Linwood, Mr. Joseph Green, and Mr. Herbert Parker. Mr. J. W. Stapleton conducted, and Mr. W. A. S. Stapleton played the organ. There was a crowded congregation.

'The Creation' was sung by the Bury St. Edmund's Musical Society, on February 18, at St. Mary's Church. The choir and orchestra numbered a hundred and twenty. The soloists were Miss Ida Cooper, Mr. Osmond Davis, and Mr. Edward Dykes. Mr. E. Percy Hallam conducted. Mr. Clifton C. Day assisted at the organ, and also opened with a short recital.

The Annual Festival of the Southwark Diocesan Plainsong Association will take place on May 6, at 8. Choirmasters wishing to take part should apply at once to Mr. Godfrey Seats, 18, Ballina Street, S.E.23, from whom copies of the service book are to be had, price 1s. Admission free, without ticket.

The organ at St. John the Evangelist, Upper St. Leonards, has been reconstructed by Messrs. Foster & Andrews. The opening took place on February 23, when Dr. W. G. Alcock gave a recital, playing the G minor Fantasia and Fugue of Bach, Mendelssohn's first Sonata, Liszt's 'Sposalizio,' Widor's fifth Symphony, &c.

At the Annual Choir Festival at Clapton Wesleyan Church on March 7 and 8 the choir, augmented, sang Mendelssohn's 'Hear my prayer' and Parts 1 and 2 of 'The Messiah.' Mr. Wallace J. Madge conducted, and the accompanists were Mrs. Madge (pianoforte) and Mr. Ernest Mason (organ).

At Picton Hall, Liverpool, on February 22, a selection of plainsong was sung by a choir of children drawn from the Roman Catholic Elementary Schools of Liverpool and Manchester, directed by Mr. H. P. Allan. The programme consisted of an entire Plainsong Mass, various plainsong hymns and sequences, &c.

Mendelssohn's 'Hymn of Praise' was sung by the choir of the Doddridge Memorial Church, Northampton, on February 14, the occasion being the annual Choir Festival. Mr. A. Ll. Price conducted, with Mr. Frank Tomalin at the organ. The church was crowded, many people being unable to obtain admission.

Bach's 'My spirit was in heaviness' was sung at St. Patrick's Cathedral, Armagh, on March 12, by the Cathedral choir, slightly augmented. Dr. C. M. Chaundy conducted an admirable performance; the large congregation included His Grace the Lord Primate.

'Judas Maccabaeus' was sung by a large choir at Oxford Place Chapel, Leeds, in February. The soloists were Miss Elsie Suddaby, Mr. Frank Webster, Miss Queenie Slade, and Mr. A. Fisher. Mr. Robert Pickard conducted, and Mr. Wilfrid Dunwell was at the organ.

'The Hymn of Praise' was performed in February by the Bexhill Choral Society at the Church Army Social Centre, conducted by Mr. George Christian, with Miss G. Watson as accompanist. There was also a miscellaneous programme.

The organ in the new Memorial Hall at Penrhos College, Colwyn Bay, has been built by Messrs. Rushworth & Dreaper. It is a three-manual of twenty-one stops and twenty pistons.

Messrs. Rushworth & Dreaper have recently built a new organ for St. Paul's School, West Kensington—a two-manual of eight stops and ten pistons.

#### RECITALS

Mr. F. W. Belchamber, St. Gabriel's, Cricklewood—Prelude on 'Dundee,' Parry; Fantasia, Saint-Saëns; Rêverie, Lemare; Scherzo, W. Sandford-Turner; Fugue in D, Bach.

Mr. H. Bentley, Christ Church, Lowestoft—Sursum Corda, Ireland; Passacaglia and Fugue in C minor, Bach; Prelude on 'St. Cross,' Parry; Prelude on a Theme by Tallis, Harold Darke.

Mr. Allan Brown, Purley Congregational Church—Prelude in E flat, Bach; Canon in B minor, Schumann; Introduction and Fugue, Reubke; Pastorale, Franck; Finale in B flat, Wolstenholme.

Mr. W. J. Comley, All Saints', Hertford—Introduction and Passacaglia (Sonata No. 8), Rheinberger; Overture in C, Hollins; Pastorale, Franck; Postlude, Alcock.

Miss Lilian Coombes, St. Lawrence Jewry—Adagio, Haydn; Prelude and Fugue in A minor, Bach; Pastorale, Franck.

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Symphony No. 6 (first movement), Widor; Prelude and Fugue in D, Bach; Fantasia in F minor, Mozart; Finale (Sonata), Reubke.

Dr. J. H. Reginald Dixon, St. Augustine's, Preston—Fantasia in F minor, Mozart; Legend, 'St. Francis preaching to the birds,' Liszt; Theme, Variations, and Fugue on 'Sedbergh,' Dixon.

Mr. Herrick Edwards, All Saints', Hertford—Fantasia-Sonata in A flat (first movement), Rheinberger; Fugue in B minor, Bach; Rêverie and Meditation, Vierne.

Mr. Herbert F. Elliford, St. George's Hall, Liverpool—Overture in D minor, Handel; Elgar; Concert Variations, Bonnet; Pavane, Bernard Johnson; Marche Moderne, Lemare; Finale ('Sonata Eroica'), Stanford; Prelude and Fugue in C minor, Mendelssohn; Aria in F, Bach; Sonata No. 1, Harwood; 'The Pilgrim's Progress,' Part 1, Austin.

Dr. Leonard Fowles, St. John's Wood Presbyterian Church—'Fia Lux,' Dubois; Légende, Fowles; Fantasia and Fugue in G minor, Bach; Rhapsodie, Saint-Saëns.

Dr. Chastey Hector, St. Luke's, Queen's Park, Brighton—Concerto No. 5, Handel; Fantaisie and Fugue, J. D. Davis; Rêverie, Hector; Marche, Boëllmann; 'South Wind' and 'North Wind,' Alec Rowley.

Dr. W. Herbert Hickox, Battersea Polytechnic—Overture to 'Semele'; Andante (Sonata No. 4) and Prelude and Fugue in E minor ('The Wedge'), Bach; Sonata No. 11, Rheinberger.

Dr. Reginald H. Hunt, St. Mary's, Bryanston Square—Concerto Grosso No. 10, Corelli; 'En Bateau,' Debussy; Choral No. 3, Franck; Carillon, Elgar.

Mr. W. J. Lancaster, Bolton Parish Church—Prelude in E flat, Bach; Toccata on 'Pange Lingua,' Bairstow; Adagio and Toccata, Widor.

Mr. Sinclair Logan, St. John's Wood Presbyterian Church—Sonata No. 2, Mendelssohn; Marche Héroïque, Saint-Saëns; Choral No. 3, Franck; Villanelle, Ireland.

Mr. Charles Massey, St. Simon and St. Jude's Parish Church, Anfield, Liverpool—Sonata No. 5, Mendelssohn; Fantasia and Fugue in A minor, Merkel; Marche Héroïque, Watling.

Mr. A. F. Milner, Cathedral Church of St. Nicholas, Newcastle-upon-Tyne—Prelude, Fugue, and Variation, Franck; Toccata in C, Bach; Psalm-Prelude No. 3, Howells; Ostinato, Grace.

Mr. W. L. Payne, Melbourne Terrace Wesleyan Chapel—Bridal March and Finale, from the 'Birds,' Parry; Prelude, Fugue, and Variation, Franck; Fantasia in F minor, Mozart.

Mr. Cyril Pearce, St. Thomas's, Heigham, Norwich—Overture to 'Orlando,' Handel; Prelude in C minor, Bach; Introduction and Fugue, Reubke; Grave and Allegro (Sonata No. 2), Rheinberger.

Mr. S. Maurice Popplestone, Primitive Methodist Church, Dews Road, Salisbury—Symphony in C minor, Holloway; Prelude and Fugue in A minor, Bach; Fantaisie, Saint-Saëns.

Miss Marjorie Renton, St. Mary-le-Bow—Trois Pièces, Pierne; Prelude on a Theme by Tallis, Harold Darke; Legend, Alcock; Sketch in F minor, Schumann; Prelude and Fugue in E minor ('The Wedge'), Bach; Toccata-Prelude on 'Pange Lingua,' Bairstow.

Dr. H. Sydney Scott, All Saints', Hertford—Allegro and Finale (Sonata No. 5), Rheinberger; Prelude and Fugue in G, Bach; Villanelle, Ireland; Overture to 'The Mastersingers.'

#### APPOINTMENTS

Mr. Stephen C. Chantler, choirmaster and organist, Parish Church of St. Nicholas, Cranleigh, Surrey.

Mr. Walter H. Court, choirmaster and organist, Parish Church, Blackheath, Staffs.

Mr. W. H. Davies, choirmaster and organist, St. Paul's Church, Sale, near Manchester.

Mr. C. Leslie Page, organist, Shernhall Street Methodist Church, Walthamstow.

## London Concerts

### PHILHARMONIC: PAUL KLENAU CONCERT

The Philharmonic concert of February 25 was conducted by Paul Klenau, who had made friends here by his performance of Delius's 'A Mass of Life' a year before. There was no symphony at this concert, but Miss Erica Morini played in Beethoven's Violin Concerto, and the programme included three new or newish works.

These should have been four. At the last minute the promised first performance (in revised published form) of Dr. R. Vaughan Williams's Violin Rhapsody, 'The Lark Ascending,' was cancelled. It appeared that the popular young violinist had been too busy going up and down the world gathering in the harvest of her nimble skill. She had omitted, until the day before, to pick up the work which six months ago had been allotted to her. No doubt she had been occupied in polishing up her playing of those dreary Concertos of Goldmark, Glazounov, and Tchaikovsky, which—in youthful ignorance of their insignificance—she was preparing to inflict on us. As a fiddle *virtuosa*, victorious over the two hemispheres, she naturally thinks such compositions supremely fine music. Still, we feel sorry for her that she so nonchalantly dropped Vaughan Williams's piece. She is a healthy, blooming young girl, and an extraordinarily good violinist. What ephemeral attributes! The best fiddlers deteriorate. Her hand will stiffen, and her tuning wobble in time. Then, like all men, she will descend to the grave. And why should she be any more remembered than all the forgotten myriads of departed buxom maidens and good fiddlers who thought more of their playing than of what they played? She might—but she carelessly let the chance slip—have linked her name with the creation of music. She was honoured by the invitation to be the first to play a new, or newly re-formed, work by Vaughan Williams. She seems to have been blind to the luck of it, and the privilege. A child will mistake a diamond for a marble, and throw it, without a thought, into the river. It is a pity that a young person with so unusual an aptitude for fiddling should be so stupid.

The concert began with Brahms's 'Tragic' Overture, which was attacked with so much sense of effort, tenseness, and emphasis that no reserves were left, and the work proceeded without accumulation. After the Concerto (in which the violinist ploughed her own furrow, disdaining collaboration with the conductor, who followed as best he could), we heard a new Rhapsody in B minor by Clemens von Franckenstein, the manager of the Munich Opera. The bare pastoral tunes at the opening of this unpretentious piece were rather promising. But it turned out that after all the composer was not certain where to go, or whether indeed it were worth while going at all far in any case, and the music fell back on ordinary recipes. It called for no disparagement in particular; only we felt that so much of the sort had been heard at the Patrons' Fund concerts.

Delius's orchestral fantasy, 'Once upon a time' (otherwise 'Eventyr'), which was said to have been first performed under Sir Henry Wood in January, 1919, was new probably to most of us. It has been little heard of, and Mr. Heseltine barely mentions it in his book on Delius. The piece is a sort of symphonic poem, and is busy telling a story to which, however, no clue is afforded. The shouts of

'Hi, hi!' from a crowd of men behind the stage made a rather luckless effect. In opera it would have done well (perhaps it was suggested by the sailors' cries in Act 1 of 'Tristan'), but at Queen's Hall it seemed to express the feelings of any who might be inclined to derision of Delius and his works. Such, however, can have been but few, for whatever one could say about the form of this music, the content was over and over again beautiful. Probably it is one of Delius's lesser works; at any rate it did not seem so masterly as the 'Cello Concerto or the 'Song of the High Hills' which Londoners heard a little later. But even so we felt in it the hand of the true poet, the *soigné*, maker and originator.

The evening ended with Bartók's animated Dance Suite, music which carries on the folk-lore exploitation (and even some of the technical devices) of Grieg.

C.

For the last concert of the season (March 18) there was an excellent programme and a crowded audience. Sir Landon Ronald had been announced to conduct, but was unable to be present owing to illness. The Society paid a graceful compliment to its leader, Mr. W. H. Reed, by inviting him to fill the vacancy. Mr. Reed obtained a sparkling performance of Vaughan Williams's 'Wasps' Overture, a good one of Mozart's G minor Symphony (despite some lack of unanimity in the Trio of the Minuet) and Delius's 'Brigg Fair.' That he came less well out of the test of the Schumann Pianoforte Concerto and Franck's Symphonic Variations is not surprising. M. Cortot must be held responsible for some of the ticklish moments in the former: he was disposed to hold things up overmuch. Altogether, however, this was a richly-varied and enjoyable evening. H. G.

### QUEEN'S HALL SYMPHONY CONCERTS

Elders speak of the excitement that was stirred up some time last century by the arrival of Tchaikovsky's 'Pathetic' Symphony. It stood as a record till, within less mature memory, a still greater clamour of popularity greeted Elgar's A flat Symphony. Conductors and orchestras then grew tired of Elgar's work, or hastily assumed that its season had passed, and very little was heard of it for a number of years. Now the young people are curious to know what it was that roused their uncles and aunts in 1908-09, and the Symphony is re-entering concert programmes on a normal wave of popularity. On February 20 it was picked up again by the Queen's Hall Symphony Concerts, and a large audience showed, before and after the performance, how wisely Sir Henry Wood had chosen the moment.

It may be remarked that since the birth of this Symphony audiences have learnt, chiefly at the suggestion of Sir Henry's upraised baton, to put their applause in its place. We do not interrupt symphonies nowadays, even if it means sitting like poor relations for nearly an hour. In the case of Elgar's A flat Symphony, this is a peculiarly wise dispensation of fashion. There are two full stops in the Symphony, and each is a wrong place for the returning of thanks. That dying *Coda* of the first movement, a vision painted with the very essence of Elgar's emotions, has no finality in it. It plainly looks forward to what is coming. The rousing to action in the first few bars of the *Scherzo* should break like a call to action into the peace of those lulling phrases and chords on

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which the first movement floats into nothingness. The slow movement more definitely ends with its long D major peroration. But the *Finale* has no beginning of its own; it dawns where the first movement faded in twilight, and it cannot pick up its tale across an interference of applause. This was the first of about fifteen performances of the Symphony heard by the writer at which this continuity was made actual in sounds and silences, and the pleasure of it was his chief experience. Moreover, if one's memory of old performances is reliable, this was the best that Sir Henry Wood had given. The purely orchestral annotations that he used to make were toned down, and the whole brought into a better relation as a musical drama, and into a more plastic treatment of the Elgarian speech.

Shortly afterwards we were listening to the clever and emphatic Gustav Holst of the 'Planets' (Mars, Venus, Mercury, and Jupiter). This is music that can be enjoyed with a pipe in one's mouth—no one ought to enjoy smoking to Elgar's Symphony. However well one may know these descriptive studies (and probably there is not a secret left in them after two hearings) they rivet you every time. There is room in music for mental athletics as well as for poetics.

Between Elgar and Holst came Chopin in F minor, with orchestra. Every fault that can be ascribed to this Concerto is redeemed ten times by the beauty of the pianoforte writing, and this Mr. Arthur Rubinstein gave us scatheless. It is customary to mention the Overtures to symphony concerts as if they were mere packing. In this case custom is unfair, for the Overture was the Prelude to Act 2 of Dame Ethel Smyth's 'The Wreckers,' a fine piece of symphonic and descriptive writing that took effect among the experiences of the concert. M.

#### WEINGARTNER

Weingartner's programme contained Schumann's first Symphony and Beethoven's seventh, Brahms's Variations on a Theme of Haydn, and Holst's 'Mercury,' 'Venus,' and 'Jupiter.' The Holst did not amount to very much; the notes were played, but without understanding of the various moods. The *Siciliano* and the closing fugue were the two most exalted moments in the Brahms—spacious and reserved. Schumann's Symphonies prattle delightfully, and to take them in a fresh, spring-time mood, as Weingartner took the B flat, is the way to get the best out of them. To write pianistically for the orchestra is the penalty of writing orchestrally for the pianoforte. Schumann's one successful long work was where he combined both. That we do not often hear his Symphonies is due to our having become orchestrally sensitive. But the music itself, behind its medium, makes an appeal of its own with its wayward sentences and unencumbered logic. There is no waywardness in Beethoven, and the art of setting every sentence in relation to its context, forwards and backwards, is one which no one understands better than Weingartner. M. F.

#### ORCHESTRAL CONCERTS

Sunday orchestral music, lately at a low ebb, has suddenly risen to full tide. Sir Landon Ronald's series of concerts with the Royal Albert Hall Orchestra, at the Palladium, have proved successful beyond all expectation. Illness has lately kept

Sir Landon from his task, but Sir Henry Wood has consented to take up his duties. On March 21 Sir Henry had the pleasure, out of season for him, of conducting a Wagner concert before a crowded audience.

At Queen's Hall, Sir Thomas Beecham has been helping to animate Sunday afternoon existence. On February 28 he took that rather discredited work, César Franck's Symphony, in hand, and made us think over it again. A week later he resuscitated Liszt's 'Orpheus,' without, however, bringing about any change of opinion.

The London Chamber Orchestra gave a concert full of excitements and satisfactions at *Æolian Hall* on March 5. Bach's second 'Brandenburg' Concerto (with Mr. Herbert Barr garrulous on the high trumpet) was the beginning, and Mozart's G minor Symphony was the end. Mr. Frederick Thurston played Debussy's Clarinet Rhapsody, which is probably unknown Debussy to ninety-nine concert-goers out of a hundred; Stravinsky's 'Pulcinella' Suite was followed by the Delius Violoncello Concerto, the one causing strange and the other beautiful noises. Miss Beatrice Harrison was the violoncellist. This admirable programme was admirably played, and Mr. Anthony Bernard may be credited with one of the most interesting of recent concerts.

Two amateur orchestras have shown their paces. The Strolling Players were conducted by Mr. Joseph Ivimey on February 18 in Beethoven's eighth Symphony, which taxed their capacity for delicate playing. The chief works played by the Royal Amateur Orchestra, under Mr. Arthur Payne, on February 26, were the 'Meistersinger' and 'Di Ballo' Overtures. The solo player of the concert was an organist—a fact to be noted. Mr. Leonard Blake played part of Rheinberger's sixth Sonata.

The British Women's Symphony Orchestra, conducted by Dr. Malcolm Sargent, gave a concert on March 9. The best playing, not only of the concert but in the Orchestra's career, occurred in Parry's 'English Suite.' M.

#### SIR HENRY WOOD AND THE RUSSIANS

Sir Henry Wood went back to his old love, the Russian school, at the Queen's Hall Symphony Concert on March 6. The Symphony was Scriabin's 'Divine Poem,' and the Concerto Tchaikovsky's in B flat minor for pianoforte (soloist, Nicolas Orloff).

That the audience was not as large as usual and its pulse somewhat languid (apart from the excitement caused by the pianist's surprising display), showed how cruel are the veerings of fashion. Is it five or six years ago since Scriabin's vogue was at its height? Probably the reaction is unjustly violent, but in spite of the conductor's splendid advocacy that afternoon, the weakness and frothiness of the Symphony were not to be disguised. As for Tchaikovsky's Concerto, we have all long since given up commenting on its musical content, and restrain ourselves to the exhibition of the soloist. What a lion of the pianoforte like Rubinstein may have made of it we can only guess. For pure spiritedness and gallant grace one need not ask that Mr. Orloff should better himself. In this sort of thing the young man is a marvel. The instrument quivered, but he did not go through its tone.

Among the smaller pieces was Honegger's creaking and grinding 'Pacific 231,' which exploits a series of dry orchestral sounds in amusing contrast with the lusciousness beloved by previous generations.

C.

#### THE STRANGE CASE OF MR. KUBELIK

There was a time—not so very long ago—when Mr. Kubelik was the rage of this and other towns. We were told wonderful stories of his powers which excelled those of the magic flute; audiences stormed the halls in which he was to be heard. Fate played into his hands, for was there not also a shipwreck and storm, with escapes and recovery of Stradivari fiddles of untold value? And in the circumstances perhaps Mr. Kubelik is not to blame if he never learnt to know himself, his powers and his limitations. Most people who achieve sudden prosperity are apt to find it embarrassing at times, and such swift fame apparently generated in Mr. Kubelik the belief that life and art had nothing more to teach him. He appears to have devoted most of his time no longer to the overhauling of his repertory, but to composition. Six full-blown Violin Concertos bear evidence to this strange misapprehension; one of these we heard at the Albert Hall, played by the composer, on March 7. The critics were unanimous in declaring the work 'guilty of dullness without extenuating circumstances,' and to that verdict the best friends of Mr. Kubelik will say 'Amen.' But the saddest fact about this and the later recital at Queen's Hall was the unprecedented drop in technical skill. The violinist played pieces from his old repertory, but not one of them with the old sureness of touch. A few tricks came off creditably enough, but neither tone, nor intonation, nor dexterity are now what they were. As far as one could judge from a distant seat in the hall he appears to have evolved a new system of bowing with rigid fingers flat on the heel of the bow. The result is a tone such as one gets from a bow the hair of which has not been screwed to the right degree of tension. The sooner Mr. Kubelik goes back to his old method, the better. It is far better to be the first of technicians than the last of composers. His true friends ought to tell him that but for his early successes his Concerti would never have had a chance of being heard in public. When he has regained the old mastery the public will forgive him if he should insist on playing a movement from one of his creations. At present he offers us whole concertos and no technical mastership. This will never, never do.

B. V.

#### CHAMBER MUSIC

A comprehensive tribute must be paid to the four concerts which Mr. Harry Isaacs (pianoforte) has given at Grotian Hall, in partnership with Mr. Jean Pouget (violin), Mr. Harry Berly (viola), and Mr. Douglas Cameron (violoncello). The music was all by living British composers, and that is to say it was elaborate, difficult, and generally rather a ticklish business. None of these young men seemed to notice the strain. With the utmost sang-froid—which is not merely a matter of deportment, the lack of platform mannerisms being an outward sign of an inner artistic commonsense—they made themselves familiar and sympathetic with B. J. Dale, Arnold Bax, Rebecca Clarke (Viola Sonatas); McEwen, Delius, Bax, and Ireland (Violin Sonatas);

Bridge, Ireland, Godfrey Sampson, and Delius (Violoncello Sonatas); Bridge, Matthay, and Elgar (Quartets and a Quintet).

The Blofield Quartet (Mr. Louis Blofield, Mr. Walter Price, Miss Annie Wolfe, and Mr. Granville Britton) made its débüt in February, winning good opinion for itself and for Dr. George Dyson, composer of two well-made Rhapsodies. M.

Nicholas Gatty's set of 'Variations on a Traditional Theme,' played by the Spencer Dyke Quartet on February 22, seems to have given pleasure to everybody who heard it. Korngold's work 'in A minor' was heard at Kensington Town Hall, where the Rosé Quartet paid a flying visit on the same evening. It is fibrous, cerebral, and rather unmusical music of a kind that many composers try, and fail, to imitate. A distinguished little work by Dame Ethel Smyth—a set of Variations on 'Bonnie Sweet Robin,' for flute, oboe, and pianoforte—was played at Mr. Fransella's concert on February 23. There is genuine style in its musicianly chatter.

The chief works heard by the Contemporary Music Centre on March 2 were a Pianoforte Trio by Rebecca Clarke, a Duo for violin and violoncello by Kodály, and a Sonata for violoncello by Hindemith. The players were Mr. Arthur Alexander, Mr. Zoltan Szekely, and Mr. Paul Hermann.

The Casals Quartet, led by M. Enric Casals, came from Spain to the Music Society (in exchange for the Music Society's Quartet, recently touring in Spain) on March 9. The players gave straightforward, acceptable performances of Beethoven (Op. 95) and some lighter Caprices by Conrado del Campo.

#### HUNGARIAN QUARTET

The Hungarian Quartet (which is neither the Budapest Quartet, nor the Quartet from Budapest led by Mr. Jenner) gave its only recital of the season at Wigmore Hall on February 22, beginning with the music of its countryman, Béla Bartók, before proceeding with the more serene moods of the classics. Some years ago the late Arthur Johnstone defined Bartók as a gifted madman. The Quartet (No. 2, Op. 17), played by Messrs. Emerie Waldbauer, Jack Kessler, Jean de Temesvary, and Eugène de Kerpely, fully bears out that description. Lest there should be any misapprehension, let it be added that there is no intention to cast any doubts as to his sanity as a man. It is only the artist that is in question, and the artist undoubtedly suffers from what appear to be hallucinations. How else can one define his curious belief that a phrase needs only to be repeated countless times to become interesting and significant? Or explain the rude strength he now and then exhibits, or the cunning of his tricks? Let us admit, however, that genius is allied to madness, and maybe what to us are symptoms of decay are in reality signs of a new life. In the midst of death there is life as surely as in the midst of life there is death. The Hungarian Quartet played Bartók's work with great care yet with zest, and Beethoven's Quartet with equal care but with distinctly less zest. B. V.

#### BLOCH'S PIANOFORTE QUINTET

The idea of utilizing equal temperament quarter-tones occurred last to Busoni, who theorized but did not put it in practice. M. Bloch seems to believe (1) that strings can agree upon the same

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(indeterminate) quarter-tone, and (2) that something would be gained if they could. Of course (1) they cannot and (2) they merely sound out of tune. Quarter-tones as actually used in melodic music are something quite different. This and other 'stunts' were mere obstacles in the way of understanding M. Bloch's music. That does not appear to be particularly abstruse, and we may accept it naïvely as a merit, because 'stunts' are more apt to conceal the academic mind. The players, five ladies, handled the works with skill, and gave us still greater enjoyment with Brahms and Mozart.

M. F.

## HOLST'S NEW TERZETTO

At a concert given by the Faculty of Arts, Holst's Terzetto for flute, oboe, and violin was played for the first time. It consists of an *Allegretto* and a *Scherzo*, and the programme was excellent. The instruments are very independent, and at a single hearing one can get no further than to follow their individual fortunes with something between interest and admiration: the harmonies they coincide to make may become obvious later. The combination of tone is happy, and the hearer does not tire of it; it also sounded well in a small room. The *Scherzo* seemed to have rather more character of the two movements, with a dance rhythm clearly felt, but not insisted on. At this concert Mr. Ireland's playing of his own Sonata was something to be thankful for: composers ought to play their own works, when they can. When they do, we forget about the instrument altogether. Mr. Eisdell sang some less well-known songs of Brahms with a good *legato* and clear diction.

M. F.

## MAURICE EISENBERG

A young violoncellist, Maurice Eisenberg, well earned admiration on February 18 at Aeolian Hall. He played a Sonata of Locatelli; a Concerto in B flat of Boccherini; and a Suite in D of Bach. This last (No. 6) was that written by Bach for the five-stringed Viola Pomposa, and on the ordinary 'cello its difficulty is extreme. Boccherini's Concerto, too, demands an abnormal amount of high-position work. The young man's technique, and above all the light flexibility of his execution, justified his choice, although one could never forget the perils of the way. It was curious that his extremely elegant playing was given a foil the very next night in the same hall by the performances—the very remarkable performances—of another new 'cellist, who had cultivated a much squarer and more robust style. It is a great pity that the Bach Suite verges so near on the impossible, for it is in the master's most magnificent manner, and the Saraband in particular is perhaps the most beautiful in his unaccompanied string works.

C.

## THE CHAMBER MUSIC PLAYERS

The concert given by the Chamber Music Players at Wigmore Hall, on March 10, left no doubt in our mind that they constitute a combination second to none. Albert Sammons is often at his best as a quartet leader, and that is why we much regretted his resignation from the String Quartet. Indeed, it seems rather singular that the Chamber Music Players have not developed into a quintet, so as to bring string quartets within possibility. Of course, a second violin worthy of Sammons, Tertis, and Cedric Sharpe will not easily be found; with a little tact,

however, this should be a possible proposition. At any rate, an attempt in this direction would be well worth while, since the string quartet would reproduce some of the features which delighted us in the performances of the Chamber Music Players—chief amongst them the playing of Tertis. Certainly not one of the famous string quartets which have visited us lately can boast a viola player of his class, and with William Murdoch at the pianoforte, the readings both of Brahms's C minor Quartet and of Schumann's Quartet in E flat were most inspiring.

F. B.

## LÉNER QUARTET

The Léner Quartet's interpretation of Mozart's D minor and Brahms's A minor Quartets at Wigmore Hall were no less excellent than the readings of these Hungarian players usually are. Yet on thinking over our impressions we find that M. Jeno Léner has a greater part in them than he should if the Quartet were the ideal diminutive democracy a string quartet is supposed to be. Surely there is here one law for the first fiddle and another law for the rest. We remember distinctly the leader's deliciously warm tone, the accuracy and devotion of the others. But even when they have their opportunity—and they had many in Brahms's work—the players appeared to avail themselves of it with an air of apology, as if they had been anxious to show that they had no intention to dispute the authority of their leader. We did not enjoy their playing any the less because of this, and we leave it to others to discuss whether the ideal quartet, or the ideal State, is that based on equality, or the one which recognises and admits the opportunity for degrees of responsibility and distinction.

F. B.

## GERALD COOPER

Zoltan Kodály is the only Hungarian composer of the present whose name is almost as well-known outside his native country as that of Béla Bartók, and consequently there was a good deal of curiosity as to the qualities of his Sonata for 'cello alone which was played for the first time in London at the last Gerald Cooper Concert at Aeolian Hall. We found it infinitely more attractive than any of the Bartók works heard here recently. Although the two Hungarian composers have obviously something in common, Mr. Paul Herman's exceedingly able performance made it quite clear that in two respects at least Kodály has the advantage over Bartók. In the first place he is a trifle more restrained in the use of dissonance—and this is important, for if modern composers go wrong it is not because they use dissonances and oddities, but because they use them at the wrong time and place. Then his inspiration is more poetic, more sensitive, and consequently goes deeper than Bartók's. We are not in love with left-hand *pizzicato* and the other tricks of the moderns, but Kodály convinced us that he has something to say which does not depend entirely on these extreme effects of tone-colour.

Songs were contributed by Mr. Mark Raphael, and the accompaniments were in the capable hands of Mr. George Reeve.

B. V.

## PHILHARMONIC CHOIR

The Philharmonic Choir began its concert at Queen's Hall on March 11 with Arnold Bax's 'St. Patrick's Breastplate.' It is one of the

composer's recent works; the same Choir had given the first performance of it a year ago. It is a setting of a prose version of the hymn. Those who are familiar with the splendid traditional tune associated with a rhymed version in the 'English Hymnal' may feel that the composer has missed an opportunity in having made no use of it. In musical effect the work gives us gorgeous moments, but the logic of the whole is not taut. It is pretty difficult, but Mr. Kennedy Scott's singers stood up boldly to it, and once again earned our respect. We are lucky indeed to have such a Choir.

Has there ever before been such a season of Delius? At this concert we had 'The Song of the High Hills.' Delius at his best, surely. Great spaces of quietude; a burst of rapture from a solitary spirit; and a beautiful ending like a slow summer sunset.

Finally Mozart's 'Requiem' was sung, with Miss Gladys Currie, Miss Carys Davies, Mr. Steuart Wilson, and Mr. Kenneth Ellis as soloists. Mr. Kennedy Scott, who does so many things well, is on the way to being a conductor in the large sense. His control is becoming stronger and his outlook broader. There is still rather too much made of individual trees and too little of the wood as a whole when he presents a big work.

C.

#### CHORAL CONCERTS

On February 27 the Royal Choral Society gave one of its best performances of 'The Dream of Gerontius.' With an inspiring conductor like Sir Hamilton Harty and music that they must know by heart, the singers were able to enter into their task with a certain freedom. Miss Margaret Balfour sang the part of the Angel, Mr. Kenneth Ellis that of the Priest. Mr. Steuart Wilson showed himself to be, in temperament and in the bodiless tone of his voice, the successor of Gervase Elwes.

The longest work sung by the Westminster Choral Society on February 25 was Mozart's 'Requiem.' The most important was Bach's 'Magnificat,' which is rarely sung nowadays, presumably on account of its elaborate detail and consequent demands on rehearsal. Mr. Vincent Thomas had evidently given devoted study to the work, and both he and his choir may be commended highly for their achievement.

Other choral concerts that deserve honourable mention are the performance of Brahms's 'Requiem' by the Ealing Philharmonic Society (Mr. Victor Williams) on February 20; a miscellaneous concert by the Stock Exchange Choir (Mr. Cecil Engleheart), with the help of famous soloists, on February 23; the singing of 'The Golden Legend' by a choir drawn from Insurance Companies (Mr. Frank Idle) at Queen's Hall on March 4; and the performance of 'A Tale of Old Japan' at Cannon Street Hotel by the Midland Bank Choral Society (Mr. W. Cleverly Hunt).

Two choirs have distinguished themselves by giving excellent performances of Verdi's 'Requiem'—the South West Choral Society (which also gave 'Blest Pair of Sirens') at Battersea Town Hall on March 3, under the direction of Mr. Arthur R. Saunders; and the People's Palace Choral Society at the Palace on March 13, under Mr. Frank Idle.

#### SOME PIANISTS OF THE MONTH

Mr. Harold Rutland has attractive qualities. At Wigmore Hall he played a gay Sonata in G, by Arne, with great neatness and finish, and an

admirably clear and rhythmic performance of Bach's Toccata in C minor followed. He was more unequal in Beethoven's Sonata, Op. 31, No. 2, not fully revealing the beauty of the slow movement, and giving a too blurred effect to the *Allegretto* by taking it too fast. A light, cleverly-written Suite by Hugo Anson provided the novelty of the programme, and was well played.

Mr. Henry Bronkurst, at his recital at Wigmore Hall, plunged from Bach straight into romanticism and the picturesque—indeed, his Bach had a romantic flavour—but then, was not the piece a *Fantasia*? He introduced a *Danza Festiva* by Medtner, a modern composer unashamed of using a melodic line. Two Dohnányi Rhapsodies were played with understanding and verve. Mr. Bronkurst has studied to some purpose, but his tone too frequently tends to become metallic.

Miss Olga Thomas (Wigmore Hall) is skilful, and plays with the exuberance of youth. Exuberance may be exhilarating, sometimes exasperating. It exasperates when it tends to obscure the essential significance of the music and stresses the more material side of things. Miss Thomas missed the beauty and character of some of the music she played, but none the less has powers which, with further aesthetic development, should enable her to achieve much. In the Brahms G minor Rhapsody there was the requisite energy, but she blurred what should be a definite and crisp progression, and in her desire to 'push on' missed the 'approaches' which give interest and variety to this work.

Miss Isabel Gray gave two Saturday afternoon recitals at Wigmore Hall, the first being entirely a Beethoven programme. Miss Gray has convictions which she is able to express with no uncertainty, and her interpretations showed understanding. Though her playing is somewhat academic, she rose nobly to that great Sonata, Op. 110, which seems to hold so much of life's experience, leading to a serene contemplation of wide horizons. The principal work in her second programme was Schumann's 'Die Davidsbündler,' played with vigour, variety, and certainty of technique, but lacking in breadth of vision. A tendency to hard tone mars Miss Gray's otherwise finished playing.

It was a pleasure to hear Miss Fanny Davies, who, as President of the Society of Women Musicians, gave a recital to members and friends on March 6. In a programme which contained the 'Appassionata' Sonata, Schumann's 'Davidsbündler,' and Brahms's Variations on an Original Theme, Miss Davies displayed all the mature artistry, warmth, and vigour which one associates with her personality.

At Wigmore Hall, Miss Jeanette Lamb played Bach's French Suite, in G, with sensitive delicacy of touch and sprightly grace. There was too much sustained pedalling in the fugues that followed. Miss Lamb has an ear for refinement of tone—a great asset. Her 'colour' is perhaps a little flat for the more dramatic moods, but how much more agreeable this than the so frequent heavy loading and splashing! There was an exaggerated contrast of *tempo* between the first and second parts of Chopin's Nocturne, Op. 37, No. 2; on the other hand, in the Brahms Ballade, Op. 10, No. 1, there was not enough difference of *tempo* and expression between the *Andante* and *Allegro*. But if her power of interpretation matures with experience, her playing will count as having charm and purpose.

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Miss Marcelle Meyer opened her recital at Wigmore Hall with a spirited reading of Bach's Italian Concerto. Two pieces by Ravel, 'Oiseau Triste' and 'Alborada del graciozo,' were charmingly played, but Debussy's 'Poisson d'or,' which followed, was much too heavy. Miss Meyer played also works by Lord Berners, Satie, Poulenc, and Auric, which struck one as being alternately (and often simultaneously) childish and cacophonous.

Miss Betty Humby, a young pianist of decided gifts, opened, at Wigmore Hall, with Bach's Toccata and Fugue in C minor, in which there was all the joyous and festive character of the Fugue. Some Chopin and Liszt Etudes followed, in the playing of which there was considerable character, but, though alert, there is a want of nuance in her phrasing.

M. Alexandre Borovsky gave the first of five recitals at Aeolian Hall on March 16. M. Borovsky has great power and breadth of expression. His playing of Beethoven's Sonata, Op. 111, was remarkable—boldly conceived and subtly expressed. In the six Etudes by Scriabin which followed—not the later and more abstruse Scriabin, but early works—his playing was of a comprehensive character, whether graceful, fiery, or romantic. A player who has something to say worth hearing.

The principal groups in Mr. Leslie England's recital at Wigmore Hall were Beethoven, Chopin, and Debussy. In the Sonata, Op. 31, No. 2, the *Adagio* wandered on in too uneven and lengthy a manner. Apart from this Mr. England's reading was interesting. The general impression, after hearing his Chopin and Debussy, was that the musical content was not quite on the same plane as the technical efficiency.

D'A.

#### SOME SINGERS OF THE MONTH

The Italian baritone, Cesare Formichi, who won good opinions for himself at Covent Garden in 1924, sang at the Albert Hall on March 14, along with an American-Norwegian soprano, Miss Grace Holst. As is usual with these singers who condescend to look in at the concert-room from time to time, in intervals of the really important business of opera, they had neither of them a concert repertory, but contented themselves with a string of operatic excerpts—Massenet, Giordano, Ponchielli, Puccini, and so on.

There was a small audience, but the handful of people who were there recognised in Formichi, as Covent Garden audiences had done, a first-rate singer. He is a big man with a big voice—so comfortably big, that he never once all the afternoon gave the effect of getting anywhere near the limits of his resources. He sang with an ease born of long experience. His technique was so much part of himself that it made the illusion of being purely natural. It was a pleasure to hear such a nobly-sustained resonance. The common sort of manufactured alliance between words and vocal tone became in Formichi's art a real unity. We got great, broad phrases delivered, not piecemeal with a good note here and an uncertain one there, but an eloquent statement, organized and whole, cast in one mould.

In point of interpretation Formichi cannot be called a very subtle singer. We felt him to be at his best in Gérard's monologue in 'Andrea Chenier,' in which the straightforward vigorous expression

seemed to come from his own nature. We have seldom heard the 'Pagliacci' Prologue more finely sung, but more could have been done with it in the way of fine shades, reticent moments, and hints of wistfulness.

Miss Holst was a newcomer. We make allowances for her first acquaintance with one of the most difficult concert-rooms in the world. Better than her operatic pieces we liked her Scandinavian songs (Alness, Torjussen, and Sibelius). She had a good dramatic soprano voice, fairly homogeneous. There were signs of technical uncertainty in the production of her higher notes. A singer above the average, then, but not one to lose our heads over. H. V. C.

Mr. Plunket Greene sang a programme which was in itself a work of art, at Aeolian Hall. Here was a veteran's lesson to the younger generation. The evening's songs were not a muddled mob, but had been chosen and arranged. They were songs the singer cared about and knew. Some of them we had all heard him sing before. And every now and then there would be a surprise—for instance, among the Schubert songs, a rarity, 'Der Sieg,' and then a very fine Parry song, 'Dirge in the Woods' (reminiscent of Brahms's 'Churchyard,' Op. 105).

In the actual singing there were still moments when one could admire, as in the dramatic, hushed mutter at the opening of the 'Doppelgänger' and the wistful pathos of the expression in the above-mentioned 'Der Sieg.' Here we felt the personal force of the Plunket Greene whom Nature surely meant to have been a great actor. Against those impressions one must set down—it would be lack of candour not to do so—the fact that some of the singing that evening occasioned one distress, sheer distress.

It had been years since we heard Reinhold von Warlich sing, but on February 16, at the Chenil Galleries, Chelsea, he looked not an atom changed. Accompanied by Mr. Berkeley Mason, he cheerily sang the whole of the 'Schöne Müllerin' cycle of Schubert. It was a pleasure to renew acquaintance with such a true artist, even though his actual singing was far from the present writer's ideal. It was singing that 'dated'—it belonged to the period when the glorious voices and the great vocal technicians were mostly devoted to poor or tiresome music, and were moreover tyrants, actively hostile to songs that were poetical or fresh or out-of-the-way. In opposition to them arose the school of intelligent singers who concentrated on singing music for its own sake with careful diction and vivid interpretation of the sense of the song. If to-day we are inclined to react against that school, it is because it has engendered a whole generation of recitalists who think themselves artistic on the strength of having neglected to cultivate good vocal tone. Of course, if they all were as good as Reinhold von Warlich we should hardly grumble!

He kept us interested throughout all the twenty songs, even though we felt we could have spared some of the 'repeats' (in Nos. 8, 9, 10, and 20 in particular). What he did so admirably was, by means of apt facial expression (never overdone), perfect diction, a general sense of the situation, and something of the actor's art, to dramatise the whole cycle. The unlucky lover of the fickle Milleress was there before us, somehow—a likeable and pathetic young rustic, in spite of ordinary evening clothes. It was a puzzling

feat. And yet the singer who cannot create some such illusion is only half a singer. We guess that he was visualising the words and conjuring up each situation as he sang. One could enumerate all sorts of dainty touches, from the deferential tone of his 'Frau Meisterin' in the first song (a touch we can remember getting from no one else), onwards. The other side of the account was the fact that the singer's actual voice was dry and unbeautiful. It served well enough in all the songs (a good many) where a *quasi parlano* tone sufficed. But wherever active warmth and beauty were called for there was a disappointment. Let us insist that this is not the fault of grudging nature, but a sheer technical shortcoming. That could be proved by the fact that every now and then in his slowest and softest *sostenuto* the singer was out of tune. Now a Reinhold von Warlich has as keen an ear as anyone. Where he failed it was through lack of breath control. One such place was at the change of time in 'Neugierige,' and on the same account 'Morgengruss' was dull. The singer, lacking the right heat, power, and drive, really failed in 'Mein!' All this sounds, perhaps, like captiousness at the expense of an artist whom no serious listener could fail to like and respect and want to hear again, but it is the best I can do to be fair.

At the last of the Gerald Cooper concerts Mr. Mark Raphael sang some Schubert (culled from the less-trodden ways, for the most part) and some Breton songs. He has reached that stage at which, having acquired a solid technique, he has still to relegate it to the 'unconscious.' His effects lack spontaneity. The whole audience is aware of his tenseness. One feels that he could now well afford to relax, if only he would.

Among the newcomers of late Miss Millicent Knight (Wigmore Hall) was the best. Not a perfect singer, indeed; but a singer, all the same, and that is not at all common in these days of recitals in a dreary, spineless sort of 'Sprechgesang.' She straightway made unambiguous songlike sounds. It was as though she were swimming boldly in deep water. The average recitalist one hears is a mere paddler. Her tone was healthy and resonant. I could not stay to hear all she did, but noticed that her French and Italian were rather artificial, and that she was inclined to stiffen her tone in climbing. But she has the root of the matter in her. The rest will come.

Miss Isobel McLaren, at Aeolian Hall, had arranged her programme with skill, and she showed lively signs of intelligence as an interpreter. Yet one could not feel more than a flicker of interest in most of her songs, because of the poorness of her tone. She lacked the fundamental technique, and it was a pity, for one could see she had an aptitude for self-expression—not to speak of the personal charms which will be remembered by those who have seen her act at Hammersmith Lyric Theatre. She had a success with certain small things, such as 'En Passant par la Lorraine' and a Hebridean Lullaby.

Mr. Dale Smith and Mr. Bertram Ayrton gave a joint concert at Wigmore Hall. The former had this merit, that his words were consistently clear, and he pleased the audience in some children's songs by Fraser Simpson. I confess they struck me more as childish than child-like, but that is beside the point, for the whole performance cannot have pretended to any musical consideration. Mr. Ayrton's words were not as clear as those of Mr. Dale Smith, but his voice was more alive and his higher notes belonged to the category of real singing.

An American soprano, Miss Esther Dale (Wigmore Hall, March 10), showed in two minutes that she knew a good deal about singing and had an attractive voice. She was one of the best new sopranos heard for a long time. Her quality was delightful, particularly on high, soft notes, and her *legato* was well knit. Occasionally she let her temperament take her too far, and in the production of the wider vowels she worked a little too much 'to help,' so to speak. The programme was good, apart from one or two songs at the end. Bloch's setting of Psalm 137 was among the several modern pieces.

'Lohengrin' was revived at the 'Old Vic.' There was a good bass, Mr. Harry Brindle, as the King. His high notes were not remarkable, but at least they were well covered and did not spoil his scale. On certain vowels in his middle and lower voice the quality was beautiful. His words, too, were good, and always there was a flow of warm tone. In 'Faust,' on the same stage, we heartily applauded the Mephistopheles of Mr. Joseph Farrington, whom we had never seen to more advantage. He was lively and telling in behaviour. His tone was resonant (bass parts alone really suit him); and his phrasing was musically.

H. J. K.

## Letters to the Editor

### THE R.C.O. AND CHOIR TRAINING

SIR,—I have read with much interest a letter from the pen of Mr. Desmond MacMahon in the December, 1925, issue of your journal.

I think it is time that something definite were done to place choir-training in its right place in the estimation of the R.C.O. We hear much of the importance of choir-training in the work of a Church organist, and of the unsatisfactory state of things in regard to efficiency in this branch of his activities, but I think the fault is really the R.C.O.'s. The College raises the standard of organ-playing to the very highest level, and grants diplomas and honours for it, but neglects choir-training.

It has often been pointed out that the clergy and all who are responsible for the appointment of organists and choir-masters look for more efficiency in the art of choir-training and organ accompaniment, and less brilliancy of technique in solo-playing. This idea, however, seems to be contradictory to the practice of the R.C.O., which refuses to recognise efficiency in choir-training unless coupled with the highest standard of performance.

To my mind, the standard of A.R.C.O. playing is quite high enough to expect from a choirmaster, if performance is considered essential; I go further, and say that it is quite enough also for a Church organist.

Why not grant the F.R.C.O. diploma in the three important branches of solo-playing, choir-training, and organ accompaniment? This would not lower the standard of the diploma, but, rather, make it more widely useful.

The L.R.A.M. and A.R.C.M. diplomas are none the less respected because they are granted for so many subjects—even without insisting on the subjects being mentioned. I think F.R.C.O. as it stands at present encourages solo-playing at the expense of the equally or perhaps more important branches of choir-training and organ accompaniment for Church organists, which should not be the case.

Let me quote from the writings of two eminent organists—one a past President, and the other the present President of the R.C.O. Prof. Buck, in his book on the organ, writes:

'It is a curious fact, but one admitted on all sides, that an organ player of fine attainments as a soloist is often (and sometimes because of those attainments) a very poor accompanist. The Vicars of England

are gradually awaking to this fact, and some already, erring on the other side, are refusing to entertain testimonials which refer too pointedly to the applicant's ability as a solo-player. It is obviously a pity that this paradox should exist.'

Dr. Richards, in his book on 'Organ' Accompaniment, says :

'But it is by no means clear that this fact [*i.e.*, the importance of organ accompaniment] is sufficiently realised, judging from the indifferent and thoughtless accompaniments that are still often heard, and that in spite of the increasing number of organists who have attained great technical skill. We have said "in spite of," but perhaps "because of" would more clearly express the truth, for very often it is the desire to "show off" his technical powers that causes the young organist to forget to accompany in the real sense. The clergy are realising more and more the value of an organist who can accompany the service in a dignified, as well as in a devotional and helpful, manner, and the organist who has not the ability to do this, although a brilliant player, will not—and clearly should not—stand the same chance of preferment as his more artistic and self-abnegating rival. This is becoming more evident every day.'

Could any pronouncements on the subject be more authoritatively and explicitly expressed?

I would suggest that any A.R.C.O. who can satisfy the examiners in the new Choir-Training Test, or in an Organ Accompaniment Test, should be granted the F.R.C.O. without any further test at the organ. The F.R.C.O. paper work should of course be taken. Should this be tried, I am confident that a host of really efficient organists and choirmasters would soon be raised.—Yours, &c.,

A COLONIAL READER.

#### THE R.C.O. AND THE CINEMA

SIR,—I am glad to see that the R.C.O. is to recognise the special requirements of organists at cinemas. If American firms are to continue building organs for the cinema theatres in this country, will it not also be necessary to provide a console for the initiation of students into the highly (and I think needlessly) complicated form prevalent in America? I do not wish to make comparisons with British workmanship, but undoubtedly the electrification of the organ (*when* it is reliable) enables the player to get the most out of it.

One feature I hope the R.C.O. cinema lecturers will put their foot on, is this: at an American cinema in London the organist sings a comic-song with realistic effects at the organ.

It is an importation we can do without. Comic effects, or 'traps,' abound in American organs, apparently. A recent work, entitled 'Theatre Organists' Secrets,' contains instructions for producing 'Dog bark,' 'Snore,' 'Aeroplane,' 'R. R. Train,' 'Bagpipes,' &c. I fail to see why these things should have place in an 'orchestral' organ.—Yours, &c.,

F.R.C.O.

#### OFFICIAL SUB-ORGANISTS AT WESTMINSTER ABBEY

SIR,—On p. 271 of the *Musical Times* for March, in answer to 'Canadian' under above heading, I think the name of my old friend, the late W. J. Winter, might be added. I do not know whether he was an official sub-organist, but that he assisted Sir Frederick Bridge, I know. In Sir Frederick's book 'A Westminster Pilgrim,' p. 343, the author has written, 'At the Abbey I had for many years the most devoted and conscientious help of Mr. W. J. Winter, and later, Dr. Alcock and Mr. E. S. Roper.' Mr. Winter was formerly organist and choirmaster at St. Luke's, Nutford Place, and Holy Trinity, Sloane Square.—Yours, &c.,

W. M. WAIT.

55, The Common,  
Upper Clapton, E.5.

#### FREE SCHOLARSHIPS

SIR,—May I, as a winner of a free scholarship, bear testimony to the value of one I was awarded by a well-known private teacher? I have had an excellent course of training, and have been 'brought out' in a first-class manner. Incidentally, as a direct result of my connection with my master, I have received to date over £50 in fees. I paid an entrance fee of 5s. The master referred to furnished me with a list of singers of the first class whom he had trained. When I applied for a similar list to a singer who extensively advertises a free scholarship (one guinea entrance fee), it was not forthcoming.—Yours, &c.,

TENORE.

SIR,—May I comment on your remarks on Free Scholarships in the February issue (p. 139)? In the first place, from what source does the writer derive his 'information'? Imagination is of little assistance in dealing with facts, and, as arithmetic is one of the exact sciences, 'a very little knowledge' of that subject is useless without figures. I have been giving free scholarships for public competition since 1913. In not a single instance have the entrance fees paid for the expenses. For your information (but, of course, not for publication) I enclose the figures concerning my latest competition. You will see that there is a debit balance of £100. This, I submit, knocks the bottom out of the statement 'that the teacher gets handsomely paid for a year's "free" tuition.' It seems nugatory to write of evidence without producing a shred of it; and to refer to the support of 'American musical journals' is sheer futility. There are three outstanding delusions in the minds of the English people: (1) if you send your son to Eton, he is a gentleman; (2) if he goes to Cambridge, he is intelligent; and (3) if he studies at the Royal Academy of Music, he is musical! It would appear that to these must now be added a greater hallucination—that one must not issue a prospectus of a Free Scholarship without the *Nihil obstat* and *Imprimatur* of the editor of a musical paper. No sensible person would accept a scholarship without being satisfied as to the results of the teaching of the donor. Many private teachers are in a position to satisfy their competitors in this respect, and candidates would be well advised to test the teacher's ability to do so.—Yours, &c.,

CLIFTON COOKE.

[We can give no better answer to Mr. Clifton Cooke than is found in the letter from 'Tenore,' which was in type before Mr. Cooke wrote. It provides ample evidence that there are bogus as well as genuine scholarships; the genuine have everything to gain and nothing to lose from such comment as that to which Mr. Cooke takes exception.—EDITOR.]

#### BENJAMIN BANKS, OF SALISBURY

SIR,—During the two years 1871-73, when I was a pupil of Mr. C. J. Read, of Salisbury, I frequently heard at least three of Banks's instruments played upon. Mr. Reid himself possessed a viola by this maker, the tone of which was really beautiful; his brother, R. W. Read, used to play upon a sonorous double-bass from the same work-shop, and one of the members of the string quartet which met regularly every Monday evening in Mr. Read's music-room played upon a Banks's cello. The above-mentioned viola, when purchased in 1870, by Mr. Read, at an auction sale at Salisbury, was in as bad a condition as that described by Mr. E. Lloyd Simon, but it amply repaid the expense of renovation in London. So far as I remember, these Banks instruments differed from others of the same date in their shape—which was rather suggestive of the old *viol* form.—Yours, &c.,

C. W. PEARCE.

46, Henleaze Avenue, Bristol.

#### ABSOLUTE PITCH

SIR,—I entirely agree with your correspondent who says that the possession of absolute pitch is a sheer joy and ever-constant delight.

He asks 'Is it common or uncommon?' I should say uncommon, as few go to the trouble to cultivate that degree

of precision of which it is born. The want of it accounts for all muzziness of quality and singing out of tune.

I take it that the pitch in question is that of the new philharmonic, which I believe is now that in almost universal use.

There is in all sensitive or sensible people (which is much the same thing) a distinct connection between eye and ear, and I am not ashamed to say that when singing to an accompaniment in a different key from that in the music from which I am singing, I am all at sea. I make this confession in defiance of all who look upon those who are pitch perfect as some kind of monstrosity.

Those who have not acquired this sense are unaware of the potential subtle beauties in singing, and are mere mechanics in the art, especially when singing in harmony.

In view of the above facts, the necessity of keeping pianofortes and other instruments at the standard pitch is obvious.—Yours, &c.,

CECIL HAMILTON.

10, Applegarth Road, W.14.

SIR,—Your correspondent 'A. P.' (March issue, p. 256) raises an interesting question when he refers to the 'sense of absolute pitch.'

I should like to know what is the exact meaning of the phrase. I have heard it bandied about during conversation amongst musicians, but have never been able to elicit what was meant. In these days of Relativity, the word 'absolute' has fallen into disrepute, so that its employment courts criticism. As the phrase stands, it would appear to me that certain people are so acutely sensitive that they are able to produce on unkeyed instruments, without external aid—or even to name, when correctly heard—notes within the musical range. If this be the right meaning, then how far is the gift absolute?

It is common knowledge that the fundamental pitch of a note is represented by a definite number of mechanical vibrations. How near to the prevailing standard number must a note be sounded before it is correctly named by the absolutist? In short, to what degree of refinement is the gift manifest? The semitone mentioned by 'A. P.' is, of course, far too gross a unit of pitch (except in the very low notes) to warrant the word 'absolute.'

In your original remarks in the January number, you indicate that the gift is congenital, but many musical executants, after hundreds of practices at the same piece, must acquire the faculty within limits. Similarly, even singers eventually get to know the exact physical adjustment necessary to produce certain notes.

I suppose that, granted 'absolute pitch,' the 'key of the absolute' follows without trouble.—Yours, &c.,

12, James Grove,  
Kirkcaldy.

F. T. WALKER.

#### 'WITTY' OR 'INTELLECTUAL'?

SIR,—On page 252 of the March issue, your critic 'C.' translates 'Concerts Spirituels' by 'Sacred Concerts,' and wonders why they are so called. As a fact 'sacred' is only one meaning of the word 'spirituel,' its other meanings being 'witty' and 'intellectual.' Judging from the programmes so far, only one item has any semblance of humour, viz., the 'Masks' of Arthur Bliss, so I don't think the term 'witty' can be applied to these concerts. The most obvious meaning seems to be 'intellectual,' judging from the kind of fare offered.

This mistranslation on the part of 'C.' suggests one more reason why he is right in saying that foreign terms should generally be avoided. They are often ambiguous.—Yours, &c.,

GABRIEL SHARP.

36, Finborough Road, S.W.10.

#### SIR WALFORD DAVIES AND THE PERFECT FOURTH

SIR,—I had hoped that some abler pen than mine would have exposed the fallacy which underlies the whole of Sir Walford Davies's lecture, published in the *Musical Times* of February last. 'The Perfect Fourth, from Huchald to Holst,' if it means anything, certainly tends to confirm Emil Naumann's belief that a thousand years of musical progress will be followed by a similar period of

decadence. Does Sir Walford really mean to suggest that Huchald's consecutive fourths are beautiful, and worthy of imitation? Of course, the perfect fourth is more consonant than the minor third: that is why it is so much less agreeable. The thirds, major and minor, with their delightful inversions, hold the balance between consonance and dissonance, between too much unity and too much variety, as John Curwen pointed out many years ago. The perfect fourth is nearly as smooth as the perfect fifth: it is only a succession of either that offends the cultivated ear. The objection to two second inversions of triads is quite absurd, and should be discarded, with much other contrapuntal rubbish. Sullivan, for instance, in his *Festival Te Deum*, in the first sentence of 'We believe that Thou shalt come,' has followed the second inversion of the tonic triad with the second inversion of the dominant seventh, with excellent effect. But these are not *bare* fourths.

Sir Walford Davies invites us to note the beauty of the chord D-G-C. But whoever suggested that discords were not beautiful? As well might he ask us to note the flavour of a sip of excellent port. But we do not hold it in the mouth for half-an-hour: we resolve it—that is, we swallow it. There is nothing wrong with this 'elegant extract' except that it requires resolution. Sir Walford has, with infinite pains, discovered a mare's nest.—Yours, &c.,

ARTHUR T. FROGGATT.

5, Richmond Mansions,  
Denton Road, Twickenham.

#### CONCERTS FOR CHILDREN

SIR,—I desire to thank you for the comments in the March number of the *Musical Times*, in which the practice, fortunately rare, of putting silly words to themes of classical works is strongly condemned. At Manchester our Children's concerts started in 1916, and have run continuously every winter since that year. They have been self-supporting, and the Concerts Committee has varied the character of the programmes in every possible way.

Experience justifies my saying that the interest of the children in the highest types of music has been fully maintained without any tricks such as those you describe: indeed, it would probably be correct to say that the teachers and children of Manchester schools would resent any such methods. In the Municipal Orchestral Concerts, conducted by Sir Hamilton Hartley in Free Trade Hall, Manchester, and attended by large numbers of school children, only brief printed notes are given, and every one is glad that the time of the concerts is not taken up by verbal explanation and tiresome reiteration of themes. It is true that at Manchester we have many advantages. Music appreciation is taught as a regular subject in the elementary schools of the city by special teachers admirably fitted for the work. Since 1919 ten thousand of our scholars have enjoyed, every year, this training in the love and appreciation of music, and in the cultivation of the power of good listening. During the whole of this period our plan has been to place before the children the highest and best music, well chosen and well performed. Our experience is that only a little verbal explanation is needed, and that the children, whose ages range from eleven to fourteen years, do not require frivolous or weakly humorous words as aids to memory. They always enjoy fine music finely played, and occasionally they hum the themes before or during performance.

I trust that the practice of associating the greatest ideas of the greatest composers with the tame verbal effusions of enthusiastic but misguided teachers will cease forthwith, and that your courageous appeal in that direction will be met in the right spirit.—Yours, &c.,

Education Office,  
Manchester.

WALTER CARROLL.  
(Musical Adviser to the Manchester  
Education Committee.)

#### 'THE BANKS OF ALLAN WATER': WHO COMPOSED IT?

SIR,—The broadcasting of this favourite ballad seems to point to the fact that its popularity has not dimmed even after a century's vogue. There is scarcely a doubt that it is still as welcome a number in concert

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programmes as when Mrs. Bland charmed London with it in 1812. Yet during a century, though speculation has been rife as to the composer of the air, no solution has been found to identify the fair composer—for, in most editions of the song, the name is given as 'A Lady,' while some copies bear the statement: 'Words by M. G. Lewis, Esq. Composed by Lady C. S.'

In the historical notes, by Mr. Frank Kidson, appended to 'English Songs of the Georgian Period,' by Moffat and Kidson (1907), we read that the actual name of this mysterious lady of title 'is difficult to guess.' However, it is added: 'She or Horn has succeeded in producing an excellent piece of pathetic melody, and one which from its vocal qualities has always been a favourite.'

About a quarter of a century ago the late J. S. Curwen was very keen on solving the mystery, and he wrote me two or three letters on the subject. At the time, I failed to elucidate the matter further than the fact that Dr. Power O'Donohue told me that the composer was 'Lady C. S.—.' Since then I followed up the quest, and not long since discovered that the melody must be attributed to an Irish titled lady.

There is no difficulty whatever as to the writer of the words; they were written by 'Monk' Lewis, otherwise Matthew Gregory Lewis, and occur in his play 'Rich and Poor,' acted in 1812, and first sung by Mrs. Bland (1760-1838). It was arranged for publication by Charles Edward Horn, in the winter of 1813, and was published by James Power, the Dublin publisher, who had settled some years previously in London. Horn successfully arranged the music for Tom Moore's opera 'M.P.', produced at the English Opera House, on September 4, 1811, followed by 'The Beehive,' and the musical setting of 'Rich and Poor' in 1812.

While the greater number of the versions of the song give the composer's name as 'A Lady,' and 'Lady —,' James Power issued a collection in which the name appears as 'Lady C. S.' This latter put me on the track, and by a happy coincidence, just as I had satisfied myself that these initials stood for Lady Caroline Stewart, I discovered an edition of the song, published c. 1830, in which the composer's name was more fully revealed as 'Lady C. S.—t,' and which a later owner had fortunately unmasked by pencilling the letters 'tewar'—between the *S* and *t*, thus making the name 'Lady C. Stewart.'

All that remained was to determine who in reality was the titled Lady C. Stewart? But a difficulty again arose—because in the period 1808-12 there were two ladies bearing this name, one Lady Catherine Stewart, née Bligh, wife of Sir Charles Stewart, created Baron Stewart in 1814, and the other Lady Caroline Stewart, daughter of the Earl of Castle Stewart. However, without going into genealogical details, the latter lady was certainly the composer of the song. It may be well to add that in January, 1815, she became the wife of Col. Bathurst, son of the Bishop of Norwich.

To praise this pathetic ballad would be superfluous. However, it may be mentioned that the uncommon interval at the word 'daughter,' in the sixth bar, was a real stroke of genius. The locale of the song has been identified by the late Mr. Curwen as the stream which flows under the Bridge of Allan, near Stirling (Scotland), close to which stood a water-mill, where lived the 'miller's daughter.'

Lady Caroline Stewart's father, Andrew, first Earl of Castle Stewart (created, December 29, 1800), died on August 21, 1809, whereupon the title devolved on her brother, Robert Stewart, as second Earl. She composed the song in 1811, and got Horn to arrange it.—Yours, &c.,

ENNISCRUTHY,  
Ireland. W. H. GRATTAN FLOOD.

#### 'YET IN MY FLESH'

SIR.—It is hardly to be expected that you can lend your columns to theological controversy, but I trust you will allow me to say that it is most sincerely to be hoped that sopranos will not make the alteration in the above-mentioned text, as suggested in your last issue.

Our Lord Himself in His risen and glorified body said that He had flesh and bones (St. Luke 24, 39), and as we are told in 1 John 3, 2, that 'we shall be like Him,' it

must of necessity be in our flesh that we shall see Him—certainly not without.

We now see things in our flesh from our particular viewpoint, and so it will be in our glorified bodies.

When we think of the many thousands who have been comforted beyond measure by this beautiful solo, I would submit that the change suggested is most unnecessary and harmful.—Yours, &c.,

GEORGE DENHAM.

41, Avondale Road, South Croydon.

#### MOZART'S DIVERTIMENTI

SIR.—In the *Musical Times* for March (p. 225) reference is made to Mozart's Divertimenti for wind instruments. I am fortunate in having secured a copy of some very delightful Divertimenti for two clarinets and bassoon, which were published in 1905 by Breitkopf (Série xiv., Supplement No. 62). I have recently tried to obtain another copy, but find they are out of print. The Divertimenti were mentioned in a paper read before the Musical Association by the late Oscar Street, who refers to them as models of part-writing, as indeed they are. They are simple and straightforward, the very thing for players in the early stages.

There is a long German preface to this edition, the gist of which I understand to be that some horn parts which existed in earlier editions were spurious, having been added afterwards, and are described as being 'unmozartisch' (blessed word !) and awkward ('ungeschickt').

These works ought certainly to be more widely known than they are at present, now that the study of wind instruments is becoming so much more general.—Yours, &c.,

Whitehall, Stroud. R. H. WHALL.

#### PIANISTS' HANDS

SIR.—In a recent Press article on musicians' hands, it was mentioned that famous pianists like Liszt and Rubinstein had 'freak' hands, and that the former could stretch an octave easily with his thumb and first finger. But, surely, there is nothing wonderful about that! Anyone with even moderately-sized hands can do the same, and I have a little girl pupil, aged thirteen, who can not only strike a ninth, but also reach a tenth with the same fingers.—Yours, &c.,

22a, Carlton Vale, N.W.6. ALGERNON ASHTON.

#### JOHN DOWLAND'S 'LACHRIMÆ' ETC.

SIR.—In the March issue of the *Musical Times*, Mr. Heseltine, during the course of an excellent 'Note on John Dowland,' states that only one copy survives of 'Lachrimæ; or Seaven Teares figured in Seaven Passionate Pauens' (1605).

I beg to call your attention to the existence of another copy in the Henry Watson Music Library, Manchester. This was presented to Dr. Watson by Mr. G. W. Bebbington, in 1906, along with seven other music books of the same period, short titles of which are set out below:

Dowland, John. 'The First Booke of Songs or Aires,' newly corrected and amended (1603).

Dowland, John. 'The Second Booke of Songs or Ayres' (1600).

Dowland, John. 'The Third and Last Booke of Songs or Aires' (1603).

Hume, Tobias. 'The First Part of Ayres: French, Polish, and others together' ('Capitaine Humes Musical Humors') (1605).

Hume, Tobias. 'Capitaine Humes Poeticall Musick,' 2 vols. (1607).

Jones, Robert. 'The Second Booke of Songs and Ayres' (1601). Incomplete: Two pages, J and J2 missing.

All the volumes are in excellent condition. Two are bound in full vellum with leather thongs, apparently a renovated contemporary binding, and the others are half-vellum with marbled paper sides. Presumably at some period the whole set was bound together into two rather bulky volumes, the unwieldiness of which restricted use and contributed to the present good state of preservation.—Yours, &c.,

JOHN F. RUSSELL.  
(Librarian,  
Henry Watson Music Library).

## STANDARD PITCH

SIR.—Some seventy years ago there met an international commission to settle upon a uniform pitch for the whole world. I may assume on the part of readers a knowledge of the more than chaotic conditions which prevailed at that time. The result of this conference was the fixing of the pitch at 870 vibrations (435 double vibrations). The achievement of this result was felt at the time to be a boon and blessing. One might have supposed that those interested in music, professional musicians and lovers of the art, would have done all they could to see that this uniform pitch of 870 vibrations was adhered to. Such a supposition is erroneous. Those acquainted to any extent with modern musical circles are aware that we are well on the way to reaching once again the chaotic state of things that prevailed a hundred years ago. That this is so is a witness to the weakness of character—pardon the expression—prevalent in the present-day world of practising musicians.

The great orchestras of to-day are far from complying with the benevolent normal pitch. The standard most in use at the present time is a pitch of 882 vibrations.

The main cause of this evil condition of things is to be found in the general endeavour to raise the pitch, for every instrumentalist who uses a higher pitch finds his playing easier. The peculiarities and the limitations associated with this fact are known only to those who have had to work with orchestras and choirs for decades past. It might be good to enlarge upon this point later. One peculiar fact to be noted just now is that not only do single members of orchestras have a tendency to raise the pitch, but even the various large orchestras among themselves try their best to put the pitch as high as possible, in the supposition that the higher it is the better the playing sounds. There may be an element of truth in this opinion, but it should not be allowed to run to the point of making a uniform world pitch, which to every one acquainted with the essentials of the matter must seem a necessity, impossible of realisation.

The writer has thought it well to take up the task of bringing the question forward for treatment in the musical press throughout the world, and he invites all who are interested to co-operate with him in the matter. He considers the active collaboration of the entire musical press of the world to be an important factor towards the attainment of the end in view. For this object he invites all artists, lovers of music, and colleagues in the instrument manufacturing industry to a public exchange of views in the press.—Yours, &c., J. N. MOLLENHAUER

(Proprietor of *J. Mollenhauer & Sons*.)

Fulda.

## The Amateurs' Exchange

Flautist wishes to meet first-rate pianist for mutual practice, also violinist and 'cellist. Sonatas, &c., from Bach to ultra-moderns.—J. T. T., c/o 68, Princes Road, Middlesbrough.

'Cellist (learner), keen amateur, wishes to meet another, also accompanist, good reader, for mutual practice and trios. Croydon district, or near.—COCKS, 158, Morland Road, Croydon.

Tenor and baritone singers (young) wanted to join vocal group at Southampton. Enthusiasm rather than experience welcomed, especially for compositions of Bach and Palestrina.—R. E. W., c/o *Musical Times*.

Pianist (lady), moderate player, wishes to meet violinist, 'cellist, and vocalist for mutual practice. N. or N.W. London districts.—D. M. S., c/o *Musical Times*.

Good 'cellist wanted to join violinist and pianist for weekly practice of classical trios, at Grove Park, S.E.—N. H., c/o *Musical Times*.

Soprano vocalist wishes to meet pianist for mutual practice of classical works.—A. SANTI, 66, Peckham Rye, S.E. 15.

Lady pianist wishes to meet singer for mutual practice.—D. H., 95, Forth Avenue, Bordesley Green, Birmingham.

Violinists and 'cellist (medium ability) wish to meet pianist for mutual practice.—W. R. W., 7, Mayflower Road, Clapham, S.W. 9.

Viola player wanted to join trio for quartet and quintet work. S.E. or S.W. districts.—A. V. H., c/o *Musical Times*.

Pianist (studying for L.R.A.M.) wishes to meet another for practice of duets and two-pianoforte music.—Miss M. E. ARMITAGE, 101, Narbonne Avenue, Clapham, S.W. 4.

Singers wanted to form double quartet (S.A.T.B.) to sing part-songs, &c. Also accompanist required. Rehearsals, Mondays, 7.30 to 9.30. S.W. London.—J. W., c/o *Musical Times*.

Violinist wishes to meet pianist for practice of classical music. Paddington district.—VIOLINIST, c/o *Musical Times*.

Violinist wishes to meet keen chamber music players for mutual practice. S.E. district.—A. L. P., c/o *Musical Times*.

Young lady pianist (excellent sight-reader) wishes to meet vocalist or violinist for mutual practice.—S. or S.E. districts.—A. T., c/o *Musical Times*.

Young lady pianist (L.R.A.M., A.R.C.M.) wishes to meet other instrumentalists to form trio or quartet for practice of classical works.—Miss RAWLINGS, 7, Avondale Buildings, Bath.

A student of singing (soprano) wishes to meet good accompanist for mutual practice. Good reader essential. No ballads.—Miss QUINT, 20, Hilda Road, S.W. 9.

Pianist wishes to meet advanced violinist for mutual practice (Kreutzer Sonata, &c.). Also 'cellist for trio work. W. or N.W. London.—GRAY, 5, Erskine Hill, Golders Green, N.W. 11.

'Cellist required for practice with strings and pianoforte.—B. M. D., 19, Wyatt Park Road, Streatham Hill, S.W. 2.

Violinist (male) wishes to meet pianist (male) for mutual practice, also with a view to forming trio.—C. NORRIS, 59, Cotleigh Road, W. Hampstead, N.W. 6.

## Sharps and Flats

Bereft of satire and parody, we are threatened by the boredom of the pompous manners resultant from the pose, the boresome cult of the blatant 'Big Bow-wow.' Without humour to leaven, choirs and audiences can bear a reiteration of such things as 'He gave them hailstones for rain,' until dull monotony converts the tonal missiles into mud-clods, and the mentality of performers and auditors emerges in correspondingly sodden state, if not the art of music itself.—Leigh Henry.

I never took up the study of music. Mr. Irving Berlin and Mr. Herman Darewski advised me not to do so. They knew I had many tunes in my head, and said that if I studied music I should lose my natural flow of melody.—Marc Anthony.

I think it would be abnormal, unnatural, to suffer what seems to us the pretentious emptiness of Beethoven.—John H. Culley.

What is the musical world coming to when a correspondent, though he be only an obscure amateur, can have the outrageous effrontery to speak of 'the pretentious emptiness of Beethoven'!—Algernon Ashton.

Miss B.—sang very feelingly 'There's nae luck about the Horse.'—New Zealand Paper.

We know that horse.—Punch.

The notable reception accorded the Philharmonic Society was not only merited but deserved.—Provincial Paper.

The Pied Piper by Parry, the Revenge by Villiers Stanford, and Mendelssohn's Violin Concerto, . . . The last mentioned was a superb effort in which the chorus showed themselves at their best.—Provincial Paper.

It was hard to make distinctions between them all [works by Auric, Poulenc, and Satie]; one thought of Dr. Johnson when he was asked to decide between the poetic merits of Smart and Derrick,—"Sir, there is no settling the point of precedence between a louse and a flea."—Ernest Newman.

All the summer Kubelik composes himself.—*Daily Paper.*  
An executant's rest-cure.—*Punch.*

A Sonata by Pijper proved richly emotional without effusion, a music damask in fabric and broadly decorated in oxydised metallic motives.—*Leigh Henry.*

Is not 'Elijah' rather like the human appendix? Although omnipresent, it is of no use to anybody; but to cut it out is rather a painful process, and so one prefers to leave it where it is.—*Eric Blom.*

I detest Bach; Beethoven leaves me utterly cold; I abominate 'The Messiah'; Mozart and Verdi make me furiously angry, and I loathe Weber and Schubert. On the other hand, Vaughan Williams moves me to such an extent that sometimes I feel I can bear it no longer; Holst excites me so much that I could stand up and shout for joy; Elgar has many times moved me to the verge of tears; Ireland I find lovable. Now, why is this?—*John Read.*

#### ROYAL ACADEMY OF MUSIC

The last month of the spring term was remarkable for an exceptionally interesting students' chamber concert held in the Duke's Hall on March 3. Not only was the programme well put together—and programme-making in itself a difficult art—but many of the various items were extremely well performed. This was especially true of the first movement of César Franck's Quintet. The ensemble was excellent, as also was the grip the five players had of the work. Enthusiasm combined with imagination was plainly evident, and the performance was most enjoyable. There was some good Mozart playing in the Quintet in G minor, and the girl leader, Miss Eleanor Heine, is to be commended for her efficient command of her four boy colleagues. A young singer from Glasgow, Miss Jean Campbell Kemp, sang Schubert's 'Du bist die Ruh' and 'Das Lied im Grunen.' The choice of two such songs is a considerable trial for any vocalist, student or otherwise, but she came through the ordeal with infinite credit. Miss Kemp might with advantage cultivate a little more facial expression; the voice, however, is distinctly promising. Another voice of real possibilities was revealed when Miss Norah K. Moore sang two Lieder by Brahms, and in her case the production was noticeably facile, the general effect being marred only by a predilection for a marked sibilant pronunciation of such words as *ich*. A pleasing performance was given of 'Ondine,' from Ravel's 'Gaspard de la Nuit,' by Mr. Frederic Jackson. This pianist has not only an easy execution, but a fine sense of Ravel's music. Good violoncello players are the exception, but Miss Doris Vevers showed undoubted talent in her reading of the Prelude and Minuets Nos. 1 and 2 from Bach's first Suite in G.

Two Royal Academy instrumentalists, Messrs. Jean Pougnet and Harry Isaacs, gave an interesting violin and pianoforte recital at Grotrian Hall on February 17. Two of the Sonatas played demanded something more than mere executive ability. Reference is made to J. B. McEwen's 'Little Sonata' and Delius's Sonata No. 1. Both have that elusive quality best described as atmosphere, and both artists realised it most happily. Furthermore, these two players were joined on March 10 by Messrs. Hugo Rignold and Douglas Cameron, and some very capable quartet playing was heard. They need only a little maturing to be quite first class. It was a pity that the Fauré Quartet had to be substituted at the last moment for the all too seldom heard Elgar Quartet, owing to the absence of Mr. Harry Berly on the Continent.

Miss Phyllis Browning-Turner, a contralto student from Perth, Australia, has gained the gold medal and silver challenge trophy at Bristol.

It is of interest to record in connection with the eighty-first birthday on March 7, of Mr. Edward Lloyd, the famous tenor, that his mother was King's Scholar at the Royal Academy in 1834, and her name is kept green for all time by the Louisa Hopkins Prize.

In connection with the Burney Centenary the Londoner's Circle will hold a commemorative gathering at Chelsea Hospital on April 11. Prof. J. C. Bridge will preside, and some of Burney's music will be played on the organ.

#### ROYAL COLLEGE OF MUSIC

Of the seven or eight concerts and recitals given during the last month, those devoted to chamber music were the most successful as well as the most varied. Brahms's Pianoforte Quartet in A major and Ernest Walker's Fantasia for string quartet were the noteworthy features of the instrumental ensemble works, and some Elizabethan Madrigals and Ballets, and vocal quartets by Ernest Walker, reflected great credit on the vocal ensemble classes. First performances of songs by College composers were also given, including three by Elizabeth Maconchy and three by Eric Freeman. The concerts of the second and third orchestras gave the usual opportunities for College conductors, a dozen or more of whom took charge in performances of symphonies, overtures, and concertos, as well as in a new Scena for voice by Frederic Westcott (student).

A student's recital given by Miss Edna Stanton, who is about to return to South Africa after completing her studies at the College, proved to be, if somewhat unusual in design, highly successful. Her programme was made up entirely of Fantasias (Bach, Mozart, Beethoven, Schumann, and Chopin), and yet was found to be full of variety and interest. The Schumann Fantasia, for instance, which can so easily be made to sound dull, was played with the vitality, sensitiveness, and feeling for colour that are associated with the mature and experienced artist.

The last Patrons' Fund Rehearsal of the term brought forward new works by British composers, viz., Percy Turnbull, Harold Rhodes, Edric Cundell, and Allan Sly.

The Ernest Palmer Opera Study Fund, established by Sir Ernest Palmer, announces that Mr. John Mottershead has been elected 'Ernest Palmer Opera Exhibitor,' and that performances of Gustav Holst's 'At the Boar's Head,' 'Savitri,' and a Ballet founded on his 'St. Paul's' Suite will be given at the College by the Sandon Studios Society of Liverpool, and two performances of Monteverde's 'Orfeo,' by the Oxford University Opera Club, will take place during the summer term. The Fund has also arranged for the performance of the incidental music specially written by Mr. Herbert Howells, in the Royal Academy of Dramatic Art's production of Mr. John Masefield's 'Trial of Jesus.'

#### EAR, EYE, AND HAND IN MUSIC STUDY

On January 12, Mr. Ernest Fowles read a thoughtful and suggestive paper with the above title before the Musical Association at Central Hall, Westminster. He began by pointing out that it was possible to trace five phases in the comparatively recent development of the teacher's craft. There was the phase of experiment, brought about partly by the pressure of public opinion and partly from the desire in the hearts of teachers for better methods. Then there was the aural phase, which insisted upon attention to the needs of the ear. The third was the pianoforte phase. In the last twenty years pianoforte-playing had been reborn, and had become an extremely sensitive, ductile, and vivid form of personal expression. The fourth phase brought us into touch with psychology, and the fifth, the philosophical phase, was that vivid movement known by the not altogether suitable name, appreciation.

With respect to the appreciation of music, matters had now been brought to a head by the institution of wireless transmission. At the present time many thousands of those who listen have never seriously touched a musical instrument, and in all probability would neither have the time nor the inclination so to do. The fact placed the British public in two classes. To the first belonged all who studied or practised music; in the second were those who were musically unlettered and unattached, but who, nevertheless, listened to music. Though these latter might have much concern with the aural reactions, it was clear that they could have little to do with the reactions of the eye and hand. Consequently we must look into this question as it affected those who were actually engaged in the study of music. If our students were to appreciate music, to understand its full message, they must get right inside music. To achieve this they must attack it from every possible point of view, from every angle. They

must be continually discovering new phases of contact, new avenues of approach, and this they could not do until they had learned to discipline the senses through which, and by which, musical impressions were received and transmitted.

For musical needs the senses used were three in number, and the solution of every problem connected with musical mediocrity, musical dullness, or musical skill lay with a clear understanding of the operation of any one of the three, of any two, or of the three combined. Reaction was one of most real things in this world of Nature. The tendency of all human reactions was towards expansion and completion in the sphere of the mental. This was another way of saying that the sense-reactions of man started their career in a purely physical form, and were straightway transmuted into mental impulses. The physical reactions of man were beyond his power to control, though he could modify them by the application of science. The extent of the transference of the physical reactions into the mentality of man depended upon the receptiveness and perceptiveness of that mentality. Education might be defined as the force which developed the accumulative effect of every physical reaction, and which increased the number of sensations and associations possible to the individual mind.

Many a fine musician whose ear was alert, responsive, and perceptive, was totally unable to understand the man or woman in whom the aural powers were slow to react, halting in perception, and limited in area. One consequence of this inability to get within the circle of another mentality was to credit that mentality with powers it did not possess. It was, therefore, natural that the teacher should give little or no attention to their development. As regards students, do what you can in the invigoration of the rudimentary reactions by devices borrowed from the aural expert, but do not anticipate that the real message will gain an entry into a mind empty of all enthusiasm save those of music. The first lessons given to beginners, whether instrumental or vocal, should be devoted to the formation of the habit of listening. Throughout the whole of studentship, all mistakes should be referred to want of aural attention, all suggestions should bear directly or indirectly upon the needs of the ear.

Many students went to their instrument to reproduce sounds which, until then, they had not heard. By this means they formed the habit of referring the conquest of notation, not to the ear, but to a perfect correlation of eye and hand in which the ear had no part. Bad reading was the impoverished and degenerate child of poor listening. If the accumulation of aural sensations be left to the occasional aural class, and the habit of listening be not insisted upon as the first of all duties, progress in the accumulation of sensations received through the act of reading could not for a moment be anticipated. You must hear the written word before you could read it. You must hear the sound, chord, or phrase before its notation could be other than a barrier between music and yourself.

Turning to the tactile side of the subject, the lecturer said the issue must always lie with the difference between the simple tactile reaction which was merely conscious of the cold ivories of the keyboard or the muscular attack of the voice, and the touch or attack which was instantly transferred to a mental plane. The aural and visual faculties must be correlated with the tactile. There was a very important and ill-recognised difference between the last-named and the other two which could be summarized in the one word 'anticipation.' The aural and visual powers could not function until the sound or sign which set them in vibration was presented to them, but in its highly developed forms, the tactile power functioned before the actual physical act. Every player of experience knew that the hand prepared itself beforehand for every chord or passage. Every cultured vocalist knew that the muscles of the vocal apparatus pre-adjusted themselves to the coming sound.

The world at large—to say nothing of the professional world—was very imperfectly informed upon the points raised. It was our great desire that men and women, and parents in particular, should regard music as an integral part of education. To achieve this, we should be able to demonstrate the utility of music in the general life with logic and conviction. If we were agreed upon the main

thesis, that was, upon the necessity for an equal development of the aural, visual, and tactile powers, did it not follow that no better way existed for testing the powers, potential or actual, of students? What was the exact difference between us and the men of finance and commerce? Was it not to be found in our possession of that trinity of attributes delineated in this lecture, and which we called musicianship, but which might well be described by a larger and more comprehensive name?

At the conclusion of the lecture there was a discussion by a number of members, including Dr. Yorke Trotter, who occupied the chair, Mr. James Swinburne, Mr. Ernest Fowles, and others.

## Competition Festival Record

**BEDFORD** (March 1-12).—The first thing a writer feels bound to note in regard to this Festival is its amazing growth. The overworked term 'amazing' is, for once in a way, fully justified—for how else can one describe a rate of progress that in six years has made the Bedfordshire Festival the biggest in the kingdom? This year the entries numbered 2,063, and the competitors were 10,486—formidable figures that, we are assured, constitute a national record. Obviously a full report of such an affair is impossible in this journal. All that can be said is that, so far as our personal knowledge of this year's Festival goes—we spent two days and a half listening to school choirs—the standard has risen notably. On the showing of the junior section this year the singing of the Bedfordshire schools, elementary and secondary, can now at least hold its own, in quality and quantity, with that heard anywhere in the country. This happy result has been brought about primarily through the encouragement given to the Festival by the county educational authorities—encouragement that takes the practical shape of grants in aid of travelling, and refreshment for the competitors who live in the more remote parts of the country. Without this, the skill and enthusiasm of the teachers would be of no avail; with it, the teachers have profited to the full from the experiences and adjudications of the past five years. The Festival is happy, too, in the support it receives from the public. Crowded audiences are the rule, and so the executive is spared the worries of making both ends meet. Dr. Harding (to whom, if we remember right, the Festival owes its inception), Captain Gedge, and his army of helpers have every cause for pride. But success on such a scale brings new worries, and it was evident at the recent Festival that the limit has been reached on the score of accommodation and time. Too often the day's work was so congested that adjudications had to be pared down to a point at which they ceased to have value; and there was too little opportunity for the combined singing and demonstration that constitute one of the greatest educational factors of a festival. Perhaps the best thing for the Bedfordshire meeting would be a few years without increase (or even with a slight decrease), in order that the ground so quickly and brilliantly won might be consolidated. Incidentally, we note with approval that the local press strongly urges the dropping of the title 'Eisteddfod' in favour of 'Competition Festival.' The event is English in every way, so why use a Welsh name?

**CARLISLE**.—This Festival was held on March 6-11. A successful children's day included the massed singing of the cantata, 'Little Sir Hugh,' by Sydney H. Nicholson. Over a hundred choirs from the rural areas of Cumberland competed in tests that were mainly from Bach's 'Peasant Cantata,' and this work was performed at the evening concert. On the final day the choirs that distinguished themselves were Stanwix (Ladies') Choral Society, and, in the chief mixed-voice class, Carliol Choir.

**DERRY**.—The Feis opened on March 8, the adjudicators being Sir Richard Terry, Mr. Wyren Reeves, Mr. Percy W. de Courcy Smale, and Mr. J. Smith, with Miss Louie Barnes (Coleraine) as official accompanist. Mrs. A. M. C. Stewart, than whom there is no more painstaking official, was again

hon. secretary, and Capt. J. C. Herdman was chairman of executive and hon. treasurer. The entries were larger than last year, but the choral competitions showed a lack of interest. Among the novelties were band competitions and songs, and chorus competitions for Boy Scouts and Girl Guides. Sir Richard Terry deplored that there were so few choral entries, and, strange to say, so few baritones. Only one candidate entered for the organ test (Class A), and two for Class B. Out of three entrants in the senior piano-forte test, Miss V. King, of Dublin, was awarded first prize. On the whole the Feis was a great success.

KETTERING.—The seventeenth Eisteddfod of the Kettering and District Sunday School Union (February 17-20) was one of the most successful of the series. There was a large entry, a capital standard, and crowded audiences. The only disappointing factor was the smallness of the choral entry. The few choirs that came, however, showed excellent form. The chief event for mixed voices was won by Mrs. Palmer's Choir, Bedford; the ladies' choir class, by Market Harborough Symington's (conductor, Mr. G. E. Remington); and the B mixed choir winners were Irthingborough Madrigal (Mr. W. E. Jacquest). Among the solo performances that of the winner in the soprano class deserves mention: Miss Margaret Hiscock, of Barton Seagrave, sang 'With verdure clad' with delightful purity and charm.

PEOPLE'S PALACE, E.—The Junior Competition took place on February 23 and 27, when there was a record entry of sixty-three choirs, mainly from elementary schools. The general level was good, with some outstanding work by the best schools. The beautiful tone and delicate singing of some of these East-End children's choirs made one wonder whether climate has much to do with tone after all. We have heard in hilly, bracing districts school singing not to be compared with that of these East-End youngsters. As a result of hard, patient work by the teachers, and nineteen years of People's Palace Festivals, environment seemed to matter very little. The chief results were: Elementary Schools, Boys (sixteen entries): Wilton Road, Dalston (Mr. W. C. Waterman); Girls (twelve entries): Woolmore Street, Poplar (Miss A. U. Lord). Challenge Class (nine entries): Wilton Road Boys, Dalston. In addition to winning their own and the Challenge Class, the Wilton Road Boys won the sight-reading with 100 per cent. marks, and the Challenge Banner for the best aggregate. Sight-singing was done by all the schools. A special word is due to the excellent class for violin bands, won by St. George's-in-the East, Central (Mr. E. Miller).

GREENOCK.—The Renfrewshire Festival, held here from February 26 to March 6, carried on the record of expansion and improvement made by the previous seven Festivals. The competition generally speaking was well supported and well contested. Some of the most interesting items were concerned with matters that are unknown or less known further south, such as Gaelic songs and psalmody singing. The chief choral awards were made to Linthouse Choral Society, Glasgow (Mr. W. A. Ronald), Greenock Male-Voice Choir (Mr. A. J. Gourlay), and Helensburgh Lyric Choir (Mr. T. H. Allwood).

PERTH.—The sixth Perthshire Festival brought about three thousand competitors for trial in some hundred and twenty classes on March 5-13. Every department produced good results, and by general consent the choral singing showed a decided improvement. The choirs that won first place in the three chief competitions were Errol Choral Society (ladies) (Mr. P. J. Porteous), Kilsyth Co-operative Male-Voice Choir (Mr. J. H. Gibson), and Auchterarder Institute Choir (Mr. David Martin).

SOUTHAMPTON.—Eight hundred entries were received for the first Southampton Festival, held on March 1-4 with a final concert on March 6. This readiness to support a new venture and the standard of singing and playing shown by all classes of competitors led the chief adjudicator to describe Southampton as a musical town, a compliment which seems to have been received with gratification. We regret that want of space precludes a full report of this interesting and well-managed event.

Other competition festivals that have been held recently are the BRISTOL EISTEDDFOD, SKIPTON (February 20 and 27), HAZEL GROVE (February 26 and 27), WITNEY (March 2 and 3), TAUNTON (March 3 and 4), TODMORDEN (March 6 and 13), MANSFIELD (March 12 and 13), NORTHAMPTON (March 12 and 13), and many others of one day's duration.

#### FESTIVALS IN LONDON

The GUILDFORD Musical Festival, held on February 15-20, was for the first time a combined Festival for the League of Arts, the Guildhouse, the City of Westminster, and the Borough of Chelsea. The result was that last year's total of a thousand competitors was more than doubled, and in every way the Festival proved a success. There were classes for solo singing and solo playing, and the concerted work of individuals, but the chief interest of the Festival was choral singing, especially the classes for girls' clubs and the like, which were very well supported. One of the Mothers' Meeting Choirs boasted a member eighty-three years old. A feature of the Festival was the prominence given to poetry-speaking competitions, judged by Miss Marjorie Gullan.

A Festival organized by the South Suburban Co-operative Society, and held at BROMLEY, terminated in the singing of 'The Silver Swan' and Dr. Harold Darke's 'England, awake,' by massed choirs from Bromley, Catford, Penge, and Beckenham, under Dr. Darke's direction.—Dancing competitions at Wimbledon are not confined to fox-trots. Greek, operatic, character, and 'semi-character' dance competitions were held in connection with the WIMBLEDON Music Festival in February. Elocution also occupied a prominent place in the syllabus. Prizes for choral singing were awarded to Wimbledon Church Choral Society, Wimbledon Central School (both conducted by Mr. F. Wilmet Bates), Clapham Parish Church, and St. James's Girls' Club, Weybridge.—Festivals were held at BECKENHAM (for the fifth year) on February 27-March 3; MILL HILL (the seventh Eisteddfod) early in March; ENFIELD (the eighth year) on March 6. The junior competitions of the SOUTH-EAST LONDON Festival were decided on February 13. The senior competitions of this Festival occur too late for record in this column, as also do the great LONDON Festival, and the ELIZABETHAN Festival, which must be reserved for next month.

## Music in the Provinces

ACOMB.—A Coleridge-Taylor concert was recently given by the Choral Society, under Mr. T. E. Robinson. The principal works were 'Kubla Khan,' 'The Death of Minnehaha,' the 'Petite Suite de Concert,' and the Variations in B minor for violoncello, played by Mr. Douglas Bentley.

ALNWICK.—Stanford's 'Phaudrig Crohoore' and Brahms' 'Song of Destiny' were performed at the Corn Exchange on February 24, with the help of an orchestra that also added Mozart's 'Jupiter' Symphony. Mr. George C. Gray conducted.

BARNESLEY.—The Barnsley St. Cecilia Society, the Sheffield Amateur Musical Society, and the Chesterfield Musical Union joined forces on March 11 for a complete performance of 'Hiawatha,' under the direction of Dr. J. Staton.

BIRMINGHAM AND DISTRICT.—The last concert in the Max Mossel series brought a visit from the French composer, Maurice Ravel, to play some of his own piano-forte music and to accompany Miss Dorothy Silk in his 'Chansons Populaires.' An eager and representative audience gathered in the Town Hall, not a few to see what the famous composer looked like in the flesh, and some to acquire a deeper understanding of his music. Many listeners were a little nonplussed by the elusive, delicate beauty of the pieces he played, but before the evening was over they were won to enthusiasm. The 'Mother Goose' Suite proved especially acceptable. A new violoncellist, Mr. Gerard Hekking, played the Bach Suite in C, and

Signor Zino Francescatti showed himself the possessor of a brilliant violin technique, and the ability to play with passionate feeling on occasion. Miss Silk sang some Bach songs in her usual impeccable style. It was felt by all music-lovers that Madame Gerhardt made a mistake in singing as her first item at a 'celebrity' concert on March 22, a set of Scottish songs arranged by Beethoven. The music is dull, and lacks the direct simplicity of the Scottish folk-song. A group of Schubert and Brahms songs were magnificently given. At the same concert the Léner Quartet played Mozart's B flat Quartet, the *Andante cantabile* from Tchaikovsky's Op. 11, and part of Schubert's 'Death and the Maiden' Quartet. On February 25, the City of Birmingham Choir and the Wolverhampton Musical Society joined forces in a performance of 'The Hymn of Praise.' The '5.I.T.' orchestra, conducted by Mr. Joseph Lewis, gave us some uncomfortable moments during the evening, and when the choirs were in full swing its efforts went for little. Miss Carrie Tubb and Mr. Walter Hyde were the soloists. The singing of Mr. Charles Hedges in the Evangelist music was the outstanding feature of a performance of Bach's 'St. Matthew' Passion by the Midland Musical Society on February 21. His voice has the right lightness and ease, and when his diction equals his tonal beauty Mr. Hedges' vocal equipment for this part will be complete. Madame Parks Darby, Miss Elsie Napier, Mr. William Bennet, and Mr. Leslie Bennett were the other soloists. Dr. Darby conducted. Mr. William Murdoch was the soloist at the Symphony concert of the City Orchestra on March 2. In the first movement of Beethoven's Pianoforte Concerto in C minor his playing bordered on the commonplace, but he got better as the work proceeded, and the final movement had a brilliant performance. A Dance Suite by Béla Bartók was the novelty of the evening, and was well played by the orchestra. Its amazingly intricate score and daring harmonic scheme aroused much discussion. Mr. Adrian C. Boult conducted. The classical Bohemian composers were well represented at a Sunday concert on February 22, when Smetana's 'Vltava' and Dvorák's fourth Symphony figured in the programme. On this occasion the soloist was Mr. Andrew Clayton. He is the possessor of a fine tenor voice, and his singing showed real artistic insight. Mr. Joseph Lewis, the deputy-conductor of the City Orchestra, took charge of a performance of Schubert's 'Tragic' Symphony at a subsequent Sunday concert. He handled the score capably, and drew from the players a sound if not an inspired reading of the work. The remainder of the programme, conducted by Mr. Boult, included a Beethoven Scherzo and Ravel's 'Mother Goose' Suite. The Sunday concert on March 14 offered a somewhat miscellaneous programme. Miss Joan Willis played Tchaikovsky's Variations on a Rococo Theme for 'cello and orchestra. Always a good artist, Miss Willis's playing has improved technically as well as artistically since she was last heard in the city. Her *pianissimo* notes had special beauty, and she revealed her capacity for some finely emotional playing. Ravel's Introduction and Allegro for harp, string quartet, flute, and clarinet, and a Scherzo in C minor by Frederick Morrison, were also given. Mr. Sydney Lewis sang some songs by Korby and a Handel aria extremely well. At a Mid-day concert on March 2, Miss Beatrice Hewitt and Mr. Johan Hock gave Beethoven's Sonata in A and the same composer's Sonata in C for 'cello and pianoforte. At another concert in this series the Philharmonic String Quartet played Schubert's 'Death and the Maiden' Quartet. Miss Kathleen Frise-Smith gave a mid-day pianoforte recital on another occasion, when her playing of Busoni's arrangement of Bach's Chromatic Fantasia was a thing to be remembered for its masterly style. The Organ Prelude and Fugue in D were equally good. It was only when she attempted to play Chopin that one could find serious fault with her general musicianship. Her interpretation did less than justice to the Polish composer's Polonaise in A flat. The last concert in the Catterall series was given on March 10. The programme consisted of three Beethoven works—the Quartet in G, Op. 18, that in C, Op. 59, and the big Quartet in B flat, Op. 130. All these works were beautifully played.

BOGNOR.—Parry's 'The Pied Piper of Hamelin' and Stanford's 'The Revenge' were given by the Philharmonic Society at the Theatre Royal recently, under the direction of Mr. Norman Demuth, who also contributed a new 'Aubade' to the programme. Mr. Albert Sammons played the Mendelssohn Violin Concerto.

BOURNEMOUTH.—Programmes at the Winter Gardens have been maintaining a high level of interest and variety. Prokofiev's first Pianoforte Concerto on February 18 stood for the one and Stanford's 'L'allegrò ed il pensieroso' Symphony on March 1 stood for the other. A new Suite by Dr. H. V. Pearce, entitled 'A Summer Night,' was introduced under the composer's direction.

BRADFORD.—The Bradford Old Choral Society gave its last concert in St. George's Hall on March 10. Mr. Wilfred Knight had chosen a mixed English programme for the occasion, the chief choral works being Elgar's 'The Music-Makers' and Coleridge-Taylor's 'Bon-Bon Suite.' Miss Astrid Desmond sang the fine setting of the 150th Psalm by Granville Bantock. The Bradford Permanent Orchestra took its farewell of the hall on March 13, when Mr. Julius Harrison conducted the 'Eroica' Symphony and Schumann's 'Genoveva' Overture. A Triennial Festival of chamber music has been proposed, the originator of the idea being Mr. Keith Douglas.

BRIGHTON.—Walford Davies's 'Everyman' was given at the Dome, on February 27, by members of the Brighton and Hove Harmonic Society, under the direction of Mr. Percy Taylor. Mr. Basil Cameron came from Hastings to conduct a concert at the Dome on March 15, the programme of which included the Overture to Offenbach's 'Orphée aux enfers,' and 'Finlandia.'

BRISTOL.—The Women Students' Choir at the University gave its first concert on February 27, singing excellently in short choral works by Rootham, Schubert, Holst, and Walford Davies, and in folk-songs. Mr. Robert Percival sang several groups of songs, and Miss Dorothy Godwin played Pierné's Impromptu Caprice for harp solo. Mr. Arthur S. Warrell conducted.

BURTON.—The Musical Society engaged the City of Birmingham Orchestra to assist at a concert on March 9, when the chief items were Brahms's 'Song of Destiny,' Parry's 'Blest Pair of Sirens,' the E flat Symphony of Mozart, and Max Bruch's G minor Violin Concerto, played by Mr. Harold Fairhurst.

CAMBRIDGE.—The Musical Society, which is looking forward to its three-hundredth concert, gave an exceptionally good performance of Brahms's 'Requiem' in February, under the direction of Dr. Cyril Rootham. The solo and choral singing were of high quality throughout. The Philharmonic Society gave 'The Creation' at the Guildhall on March 10, Mr. J. F. Shepherdson conducting. The Léner Quartet played at the Guildhall on March 11.

CHELTONHAM.—M. Maurice Ravel came to Cheltenham to take part in the last of the present season of Max Mossel concerts at the Town Hall. He played his 'Sonatine,' 'Le Tombeau de Couperin,' and, with Mr. George Reeves as second pianist, 'Ma Mère l'Oye.' Signor Zino Francescatti played the 'Tzigane' for violin, and three 'Chansons Populaires' were sung by Miss Dorothy Silk.

CHESTERFIELD.—The Musical Union was assisted by Dr. J. F. Staton's other choirs from Barnsley and Sheffield in the performance of 'Hiawatha,' on March 2. There were two hundred and fifty voices in the combined choir.

CLARE.—The old-established Choral Society, now eighty strong, recently gave Gade's 'The Erl-King's Daughter' and a selection from Gounod's 'Faust,' under Mr. E. Percy Hallam.

DERBY.—At a recent concert of the Co-operative Choral Society creditable performances of 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' were given with the assistance of a small orchestra, Mr. F. J. Stevenson conducting. Elgar's Quintet was played at a Municipal Concert by the Catterall Quartet and Mr. R. J. Forbes.

EXETER.—The programme of the Chamber Music Club for February 24 included Ireland's Phantasie Trio in A minor and Mendelssohn's Octet.

GUERNSEY.—The Festival of the Guille-Allès Choral and Orchestral Association was held on February 11 and 12. The works chosen were Brahms's 'Requiem' and Elgar's 'Caractacus,' both of which were excellently performed by a choir and orchestra of over two hundred, under the direction of Mr. John David.

HALIFAX.—Dr. A. C. Tysoe conducted the Halifax Choral Society in a mixed programme to end the season, the chief items being Cliffe's 'Ode to the North-East Wind' and Balfour Gardiner's 'News from Whydah.' The Leeds Symphony Orchestra played Vaughan Williams's Overture to 'The Wasps.'

HANLEY.—The performance of 'The Dream of Gerontius,' given on February 25 by the North Staffs Choral Society, which may be considered to specialise in Elgar, was on a festival scale and at festival standard. The choral singing was beyond praise, the orchestral part was played by the City of Birmingham Orchestra, and the solo parts were sung by Mr. Steuart Wilson, Miss Ivy Phillips, and Mr. Horace Stevens. Mr. John James conducted.

HITCHIN.—The Choral Society made its first appearance in February, and gave promise of becoming an efficient body, under the guidance of Mr. W. E. Shepherd. The works performed included Stanford's 'The Revenge,' Cornelius's 'Surrender of the Soul,' and other well-chosen part-songs.

HULL.—The Harmonic Society concluded its season on March 5, with a performance of Bach's Mass in B minor, competently sung under the direction of Mr. Walter Porter.

—Mr. Porter's choral piece 'To-night' was part of the Vocal Society's programme a few days later. Dr. Coward conducted a miscellaneous programme, including his own 'The Secret,' and chamber music was interpolated by Messrs. Albert Sammons, Cedric Sharpe, and William Murdoch.

IPSWICH.—German's 'Theme and Six Diversions' and the second 'Salomon' Symphony of Haydn were the principal works played by the Orchestral Society on February 16, under Mr. E. R. Wilby.—The Wind Quintet, who are five well-known London wind players, gave works of Holbrooke and others.

LEEDS.—A four days' Festival of ancient chamber music was given at the University, on February 23-26, by Mr. Arnold Dolmetsch and his family. As usual all the music—Bach, French, English—was played on the instruments for which it was written.—Byrd's 'Great' Service was introduced to Leeds on March 3, by Dr. Bairstow and the Philharmonic Society. Dr. Bairstow gave a short explanatory lesson, the morning and evening portions were separated in the programme, the choral singing and the solo singing were performed with a proper sense of style, and everything was done to make the work thoroughly appreciated.—Schumann's 'Rhenish' Symphony was conducted by Mr. Julius Harrison on March 6.

MANCHESTER.—At the last four Hallé concerts under notice the chief interests have been Respighi's 'Pines of Rome' and Strauss's 'Till Eulenspiegel' (February 18); the second Symphony of Sibelius (February 25); Brahms's third Symphony and the 'Beatrice and Benedict' Overture of Berlioz (March 4); and 'The Apostles' (March 11). The solo singers in a sensitive performance of Elgar's oratorio were Miss Dorothy Silk, Miss Muriel Bruskill, Mr. Walter Glynne, Mr. Herbert Heyner, Mr. Dennis Noble, and Mr. Norman Allin. 'Hiawatha' was performed at the Brand Lane concert of February 13. Celebrities occupied that of February 20. At the next, Sir Henry Wood conducted a mixed orchestral, choral, and solo programme. Gerhardt and the Léner Quartet performed on March 13.—The Catterall Quartet played Eric Fogg's Quartet in A flat on February 17.

MANSFIELD.—On March 3, under Mr. Frank Jessop, a successful concert was given by the local Choral Society. The programme consisted of Parts 1 and 2 of 'Hiawatha' and short miscellaneous selections.

MELTON MOWBRAY.—The first of Elgar's larger choral works to be heard at Melton Mowbray was 'King Olaf,' performed by the Choral Society, under Dr. Henry Coleman, on February 24.

NEWCASTLE.—The Chamber Music Society brought its season to an end on February 25 with a notable concert at which the London Wind Quintet played Klughardt's Quintet, Mozart's in E flat, and, with Mr. Edgar Bainton, Albert Roussel's Sextet.—Sir Henry Wood conducted Haydn's 'Surprise' Symphony in a good mixed, popular programme on March 3.

NORWICH.—One of the first concerts of Stuart Hall, which seats four hundred and makes a useful small alternative to St. Andrew's Hall, was given by the Norwich String Quartet, on February 18. The programme opened with Mozart's Quartet in C.—The fourth concert given at St. Mary's Lecture Hall, by Mr. Cyril Pearce and his small string orchestra, had the following interesting programme: Suite for strings from Purcell's 'King Arthur' music; bass cantata, 'Amore traditore,' by Bach (Mr. T. G. Stringley); Serenade in E, Op. 22, by Dvorák; Suite for string orchestra, by Frank Bridge; Concerto Grossso No. 7, by Handel.—Dvorák's 'Requiem Mass,' a work far less often heard, or heard of, than the 'Stabat Mater,' was performed in the Cathedral, on March 4, by the Philharmonic Society, under Dr. Bates.—A successful recital was given on March 20 by Mrs. H. T. Case (vocalist) and Miss Molly Mack (violin). Mrs. Case was heard in a capital choice of songs by Wolf, Brahms, Strauss, &c.; and Miss Mack gave admirable performances of Sonatas by Franck and Brahms (A major), with an able colleague at the pianoforte in Mr. James Sherrin.

NOTTINGHAM.—The annual concert of the William Woolley Choral Society was held with great success on February 18. The chief items in a programme of part-songs and madrigals were Byrd's 'All hail, thou merry month of May' (six-part), 'While the bright sun' (four-part), and 'Lullaby, my sweet little baby' (five-part), Elgar's 'Serenade,' Bantock's 'Music, when soft voices die,' and other works of similar calibre in the second half.—Macfarren's 'May Day' was performed by the choir of Derby Road Baptist Church on March 11, under the direction of Mr. C. E. Blyton Dobson.

OXFORD.—The Rosé Quartet played at the Town Hall on February 25, the programme including Haydn's Quartet in B flat (Op. 76), Beethoven's first 'Rasoumovsky,' and Schumann in A.

PENRYN.—The newly-formed Choral Society came out recently with a performance of 'Hiawatha's Wedding-Feast' that did credit to the conductor (the Rev. C. Daly Atkinson), the fifty singers, and the twenty players.

PLYMOUTH.—With the help of the Royal Marines String Band the Madrigal Society gave an excellent performance of Brahms's 'Requiem' at the Guildhall (which was crowded) on March 3. Dr. Harold Lake was the conductor.

READING.—A very successful concert was given on February 20 by University College Orchestra and Choral Society, under Mr. W. Probert-Jones. 'Jesu, priceless Treasure' and Vaughan Williams's 'Old King Cole' Ballet Suite were the principal features of the programme.

RICHMOND (YORKS).—The programme given on February 16 by the Richmondshire Choral Society, an enterprising body directed by Mr. Arthur Fountain, deserves to be quoted in full (the chamber works were played by the Yorkshire String Quartet): Choral Hymns from the 'Rig Veda,' Holst; Quartet in D, Op. 18, No. 3, Beethoven; 'Liebeslieder Waltz,' Brahms; Quartet in F, Op. 96, Dvorák; 'The Spirit of England,' Elgar; 'Jerusalem,' Parry.

SEAFORD.—Purcell's 'Dido and Æneas' was given as an opera on March 3 by the Seaford Musical Training Society, conducted by Miss Strudwick. The work of Miss Dorothy Greenhill as stage manager, Miss Mabel Marks as dance mistress, and of the principals, chorus, and orchestra all contributed to a successful performance and the reward of singular local enterprise.

**SHEFFIELD.**—The chief choral event to record is the concert of the Sheffield Musical Union on March 4, for it was the opening of Dr. Coward's jubilee year as a choral conductor. The four hundred voices of the choir gave him their most loyal support in the singing of a selection from 'The Flying Dutchman' and 'Hiawatha,' and a great reception was given to the popular conductor. —'King Olaf' was performed by the Victoria Hall Choral Society on March 13, under Mr. Arthur Burrows. —Schubert's 'Unfinished' Symphony and Brahms's Violin Concerto (Miss Jelly d'Aranyi), played by the Queen's Hall Orchestra under Sir Henry Wood, and the usual tour programme of the London Symphony Orchestra under Sir Thomas Beecham, were the principal events of mid-February. —Debussy's 'L'Enfant Prodigue' was given a complete performance at one of the Misses Foxon's concerts. A later programme of the same series included Walford Davies's six Pastorals for four solo voices, string quartet, and pianoforte.

**STOKE-ON-TRENT.**—Mr. Ernest C. Redfern conducted the Choral Society in a performance of 'Judas Maccabaeus' on March 11.

**TRURO.**—The Cornwall Symphony Orchestra, conducted by Dr. Rivers, played Schubert's C major Symphony and, with Miss Kathleen McQuitty, Rachmaninov's second Pianoforte Concerto, at a recent Monday concert, having played the same programme at Camborne on the Sunday.

**ULVERSTONE.**—Singers from Kendal and Barrow and players from the Halle Orchestra came to join in the performance of 'Elijah,' given by the Ulverstone Choral Society, under Mr. E. Telfer, on March 10. The choral singing was of high quality, and the occasion a great success.

**WESTON-SUPER-MARE.**—The Choral Society, which was formed three years ago as a successor to the old Philharmonic Society, gave a concert recently that was evidence of great enterprise on the part of Mr. Seymour Dossor and his singers and players. The programme, which was modern and all-British, consisted of Walford Davies's 'Everyman,' Holst's 'Two Psalms,' and Parry's 'Blest Pair of Sirens.'

**WINCHESTER.**—Dr. Dyson provided an unusually interesting programme for the Music Club on February 24. The choral works were Palestrina's 'Stabat Mater' and a selection of choruses from 'Israel in Egypt.' Mr. Steuart Wilson sang the Aria from Bach's Church Cantata No. 85 and the Romance from Méhul's 'Joseph.'

**YORK.**—A Stanford concert was given by the York Musical Society on February 24. Dr. Bairstow conducted the choir and orchestra in masterly performances of the 'Stabat Mater,' 'Praudig Crohoore,' and 'Songs of the Fleet,' the last-named sung by Mr. Plunket Greene. —The Old Priory Choir, conducted by Mr. J. H. Forster, sang Gibbons's 'Dainty, fine bird,' Wilby's 'Sweet honey-sucking bees,' and a programme of part-songs, on March 10.

#### THE AESTHETIC VALUE OF THE ENGLISH MADRIGAL

At its meeting on February 2 the Musical Association broke new ground, for in co-operation with the Anglo-Belgian Union, it had arranged with M. Charles van den Borren, of Brussels, to deliver a lecture in French on 'The Aesthetic Value of the English Madrigal.' It is satisfactory to record that a large audience assembled to greet the distinguished visitor, who had travelled especially from Belgium, and that the room was crowded to capacity. The chair was occupied by the Rev. Dr. Edmund H. Fellowes.

M. van den Borren said that his first contact with the music of the Elizabethan period was accomplished not by the madrigal, but by virginal music, and in this connection he mentioned with appreciation the labours of Mr. J. A. Fuller-Maitland and Mr. W. Barclay Squire in their edition of the Fitzwilliam Virginal Book. To go through the pages of that collection was like exploring an unknown country. True there were arid tracts sometimes, but these did not take long to cross, and the oasis was always close at hand. There was in all this art an atmosphere of youth and of springtime. It was the work of pioneers who advanced

with boldness to the conquest of new lands, and leaped over obstacles with the impetuosity of young colts, in their realisation of free and joyous life. What they loved above all was the dance and the popular song, which in their hands was decorated, coloured, and surrounded with a thousand devices. It was the art of adolescents, full of awkwardnesses and of absurdities; it was wild, undisciplined, but in it all there was a revolutionary, instinctive impulsiveness which overturned tradition.

Passing to polyphonic vocal music, the lecturer said that in the time of Elizabeth this was no new thing, and towards the end of the 16th century there existed in this country a well-established secular tradition of contrapuntal vocal music. Doubtless this tradition had experienced vicissitudes and anomalies with which one did not meet to the same extent in any other country. But if it seemed that the tradition had been broken by a kind of ill-explained lethargy during nearly the whole of the latter half of the 15th century, it was not less true that the whole of the 16th century was dominated in England by a school of polyphonists comparable in every way to the schools of the Netherlands and other Continental centres. In consequence of the dispersal of the great Netherlands disciples, and thanks also to the invention of music printing, polyphonic technique had become by this time a vast international reservoir, from which all the nations of Western and Central Europe came to draw.

After a brief critical analysis of the nature of the English sacred music of the period, M. van den Borren turned to the madrigal, which musically was a tentative liberation from certain literary forms which reduced the rôle of music to a strict minimum. Psychologically it was an effort to make polyphonic music serve subjective ends hitherto not apprehended. Of course, the inventors of the madrigal never dreamed for a moment of expressing their intentions in that way, but for us who could enjoy a bird's-eye view of the period, the evolution of the madrigal could be followed in the light of such a definition. The early efforts of the madrigalists after expression, often wore an almost puerile appearance. They invented a musical vocabulary which had its source in the word or in the visual image which it evoked rather, than in the sentiment which the text expressed. When this spoke of heaven, the voice ascended, when of the earth, it descended. The idea of distance occasioned wide intervals. Such expressions as 'laughter,' 'gaiety,' were interpreted by rapid and somewhat conventional passages. Words like 'hard,' 'martyrdom,' 'bitter,' 'harsh,' 'dead,' &c., led to dissonances in the harmony. But the ultimate progress of the madrigal showed clearly that the rhetoric was not, at bottom, so childish as might seem at first sight, and that it had in fact a mysterious correspondence between it and psychological reality. The difficulty lay solely in the mode of adapting a new vocabulary to an ancient technique, set in an expressive sense, which was quite different. This difficulty had been definitely overcome by the madrigalists of the period of 1560-90.

At the time when the madrigal began to obtain a foothold in England, it had reached its culminating point in Italy. The genre, become very fashionable, had crossed the sea and had been well received by English dilettanti. What characterized, before all, the English madrigal was that, despite its Italian derivation, it became in its beginning, and never ceased to be to the end of its career, a purely insular genus, in consequence of the unconditional adoption of the English tongue as the vehicle of the musical thought. What really constituted the great originality of the madrigalists of England was that, having received faithfully the heritage of the Italian madrigal and adopted the greater part of its technical properties, they had, through the medium of their own tongue, breathed into those ready-made formulas the poetic genius of their race, and created in that way works which left the impression of freshness, spontaneity, and novelty.

In comparing the work of the English madrigalists with that of the virginalists, one was struck by the many points in common. Nevertheless there was a fundamental difference between them; that of the virginalists was a beginning, while that of the madrigalists was an end. The virginalists had to invent everything: the madrigalists had only to avail

themselves of what already existed. Their rôle was the adaptation of new elements to a technique which had already come to its full maturity. Taken as a whole the English madrigalists played in their country a rôle analogous to that of Marenzio and Monteverde in Italy. They triumphantly closed the madrigal era by carrying the genus to its farthest degree of formal and expressive perfection. But they had one advantage over their Italian rivals, which sprang from the fact that they lived and worked at a period in which the poetic spirit of England attained its culmination. Those musicians really lived in the higher spheres of the art, and it was, in great part, that which gave to the least amongst them that skilful refinement and that supreme distinction by which their work was characterized.

The lecturer went on to refer to the services of Dr. Fellowes in publishing so many English madrigals, by which we were enabled to study them. M. van den Borren analysed the works of the principal composers, concluding with descriptions, given in English, of the illustrations to the paper. These were sung by members of the Morley College Choir, conducted by Miss Jane M. Joseph, and included 'Lullaby' (Byrd), 'O care' and 'Hence, care' (Weelkes), 'All pleasure' (Wilbye), 'Dainty, fine bird' (Gibbons), and 'Come, shepherds' (Tomkins).

Dr. Fellowes, in a brief but happy speech, voiced the appreciation of the meeting to M. van den Borren and the choir, the vote of thanks being seconded by Mr. W. W. Cobbett, who spoke in French.

## Music in Wales

ABERYSTWYTH.—On February 18, at the hundred and ninety-fifth concert, held in University Hall, the programme contained two Beethoven Trios—in B minor, Op. 9, No. 3, the first movement from that in B flat, and Brahms's Pianoforte Quartet in G minor.—On March 4, Dr. Vaughan Thomas lectured to the students on 'Schubert as a Song-Writer.' At the evening concert, in University Hall, the College Quartet was heard in Schubert's String Quartet in C.—On March 11, the College Choral Society sang four movements from Brahms's 'Requiem,' and the College Orchestra played the first movement from Beethoven's Symphony No. 2. Miss Sybil Eaton gave a much appreciated performance of Beethoven's Violin Concerto. Dr. David de Lloyd conducted throughout.

BANGOR.—College concert programmes have recently included songs and a Violin Sonata by Madame Marthe Servine, a North Wales resident; the Pianoforte Quartet of Herbert Howells; and chamber music, including Boughton's 'Celtic Prelude,' for an audience of children.—At the Musical Club's sixth concert Miss Isolde Menges and Mr. Howard-Jones played Elgar's Violin Sonata.—On March 6 Mrs. Gough's Orchestra, conducted by Ceridwen Lloyd, played Haydn's 'Oxford' Symphony and Corelli's Concerto for two solo violins, solo 'cello, and string orchestra, at St. Mary's College.

CAERLEON.—'The Inchcape Rock,' a setting for baritone solo and male chorus, by W. M. Lewis, was given its first performance under his direction by students of the Monmouthshire Training College on March 11. Schumann's 'The Luck of Edenhall' was also in the programme.

CARDIFF.—The second of a series of lectures inaugurated by the Cardiff Male-Voice Choir was given on February 26, by Dr. Hopkin Evans, at the Y.M.C.A. Hall. Dr. Evans spoke on 'The Choral Art,' and employed many illustrations.—On February 27, at Cory Hall, the Blue Ribbon Choir, under the direction of Mr. Jenkyn Morris, gave a performance of 'The Hymn of Praise' and 'The Death of Minnehaha' assisted by an orchestra.—On March 5 a concert was given by a massed choir of school children, directed by Miss Lumley, in celebration of St. David's Day.—At University College, on February 27, the Treherarris Orchestra, under the conductorship of Mr. Oliver Eynon, played among other items Haydn's

'Surprise' Symphony, and 'Finlandia.'—At Park Hall, on March 14, the first performance in Wales was given of the Ninth Symphony. The performers were Mr. Herbert Ware's orchestra and the Cardiff Musical Society, assisted by the Misses May Blyth and Enid Cruickshank, Messrs. Parry Jones and William Michael (vocalists), and Mr. Ploteny Worth (violin). Mr. W. H. Reed was leader of the orchestra.

LLANSAMLET.—A performance of 'Judas Maccabaeus' was given on February 22 at the Parish Hall. Mr. W. Bodycomb conducted, and Miss Jones presided at the organ.

NEATH.—The Maria Street Congregational Church Choir, on March 3, gave a performance of Devant's 'David and Jonathan,' under the direction of Mr. Gilbert Harris, assisted by the local orchestra. Mr. D. J. Davies accompanied.

NEWBRIDGE (MON.).—A performance of 'The Creation' was given on February 28, in the Workmen's Hall, by the Newbridge and District Choral Society, conducted by Mr. Archelaus Jones.

NEWPORT.—Under Mr. Brinley Williams the Newport Musical Society gave a successful concert during the visit of the British Empire Exhibition at the Pavilion on March 3. The choir of eighty sang 'The Lady Oriana' and a selection of part-songs.

RHOS (North Wales).—A full orchestra, largely professional, took part in the performance of 'The Creation,' given on February 24 by the Rhos United Choral Society, a body of two hundred and fifty voices, under the direction of Dr. Caradog Roberts.

SWANSEA.—The Swansea Chamber Music Society arranged an interesting programme of purely Welsh vocal and instrumental works of Welsh composers, at Llanelly Hall, on February 23. The works played were nearly all in manuscript, and therefore were quite new to the audience. As a first concert of the kind the event was a distinct success. The programme included examples by Walford Davies, Hubert Davies, Hebr Evans, Leigh Henry, F. Humphries, Purcell Jones, Fawcet Jones, D. J. de Lloyd, Claudia Lloyd, Vaughan Thomas, Afon Thomas, and Gwyn Williams. The principals were: Mr. Hubert Davies and Miss Gladys Hayes (violins); Mrs. Russel Earl (viola); Mr. Purcell Jones (cello); Mr. John Cockerill (harp); Miss Claudia Lloyd (pianoforte); Misses Megan Lloyd and Leonora Weeple, and Mr. David Brazell (vocalists).

## Music in Ireland

BELFAST.—On February 19, the thirty-seventh annual concert in connection with the Railway Benevolent Institution was held in Ulster Hall, and was an unqualified success. The principals were Madame Clara Serena, Miss Dora Labbette, Mr. George Baker, and Mr. Morgan Kingston (vocalists), Miss Margaret Fairless (violin), with Mr. Frank Mummery (pianoforte)—all of whom gave of their best.—Dame Melba, who had been staying for two days at Government House, Hillsborough, gave her farewell concert in Ulster Hall on February 2, and had a vociferous reception from an overflowing audience. The programme was practically a repetition of that at Dublin, and it only remains to add that the diva's 'Home, sweet home' will long be remembered.—At a meeting of the Ulster Society of Professional Musicians, at Belfast, on February 18, under the presidency of Capt. Brennan, two interesting papers, one by Dr. Norman Hay on 'The New Music,' and the second by Dr. Fitzsimons, on 'A Survey of Contemporary Music,' were read.—Madame Gerhardt and the Léner Quartet attracted a large audience at Ulster Hall on March 1. The Belfast critics found fault with Madame Gerhardt for 'vigorously shaking her head and shoulders, which does not enhance dramatic effect or passionate declamation,' but paid tribute to her fine voice; and they agreed that the Léner Quartet was delightful.—The Bangor Operatic Society gave two admirable

performances, on March 1 and 2, in Dufferin Hall, of 'A Country Girl,' under the direction of Mr. E. H. Emery. On the second night there was a change in the cast.—Strauss's 'Riquetto,' a musical comedy, at the Grand Opera House, during the week March 1-6, drew large houses.

**DERRY.**—The Derry Philharmonic Society's second subscription concert, in the Guildhall, on March 5, attracted a crowded audience, the programme including Stanford's 'Paudraig Crohoore' and selections from Haydn's 'Seasons.'

**DUBLIN.**—The R.D.S. chamber music recitals were given in the Members' Hall on February 15 (the Catterall Quartet), on February 22 (Esposito, Bridge, and Twelvetrees), and on March 1 (Sir Hamilton Harty's Chamber Music Orchestra—two brilliant performances, including Esposito's 'Neapolitan' Suite), attended by 4,536 persons, a record in the hall.—Dame Melba's farewell concert at the Theatre Royal, on February 20, was a huge success. Dubliners invariably give old friends a good send-off, and Melba's 'farewell' was no exception. Mr. Lionel Tertis, Mr. Hackett-Granville, and Mr. Harold Craxton lent valuable aid in a diversified programme.—Dr. W. H. Gater presided at a meeting of the Leinster Society of Organists and Chormasters, on February 22, when Dr. H. G. Smith read a paper on 'The German School of Organ Music.'—The musical comedy, 'Riquetto,' had six performances at Dublin during the week February 22-27, prior to its production in London, and was very well received.—The O'Mara Opera Company occupied the boards of the Gaiety Theatre for a short season commencing on March 1, opening with 'Tannhäuser' and closing the first week with the perennial 'Bohemian Girl,' under the baton of Messrs. Walter Meyrowitz and R. Gasnier. During the second week 'Lohengrin' (Mr. O'Mara's farewell appearance in opera), 'Rigoletto,' 'Maritana,' 'Faust,' 'Carmen,' and 'The Jewels of the Madonna,' received adequate treatment.—Dublin University Choral Society, under Dr. Hewson, gave a fine performance of Beethoven's Mass in C, on March 5.—The Army School of Music No. 1 Band gave a sacred concert at the Theatre Royal, on March 14, under the conductorship of Col. Fritz Bräse, with Mr. P. Duffy as vocalist.—Much interest centred in the visit of the Cambridge University Singers, under Dr. A. H. Mann, who gave an interesting concert in the Examination Hall of Trinity College, on March 16. Included in the programme was an item specially composed for this visit by Dr. Charles Wood, and the works of John Dowland, of Dublin, the great Irish Elizabethan, were also drawn on. In addition, instrumental selections were given, including Brahms's String Quartet in C minor. For a man of seventy-six, Dr. Mann displayed wonderful vigour; he is now in his fiftieth year as director of the choir of King's College, Cambridge, and has many old friends in Ireland.

[We regret that our Scottish correspondent is unable to send Notes this month.—EDITOR.]

## Musical Notes from Abroad

### GERMANY

#### ALBAN BERG'S 'WOZZECK' AT THE BERLIN STAATSSOPER

I have not so far had an opportunity to refer to a musical event which took place late in 1925 (December 14), and which has since aroused the greatest curiosity—viz., the first performance of 'Wozzeck,' by Alban Berg. I do not remember any new opera in the last decade so interesting from all points of view as this example by the Viennese composer. Happily, and unlike the greater part of modern operas, it has not disappeared soon after its *première*, and sustains a modest but ingenuous life in the repertory.

Alban Berg needs no introduction to readers of the *Musical Times*. He is known as one of the most ascetic of the younger composers of to-day, a distinction that he inherits as a pupil of the great ascetic, Arnold Schönberg. The Pianoforte Sonata and String Quartet that had been best known among this composer's output, would have led none to expect from him so passionate a score as 'Wozzeck.' All the force and energy spared in his former creative work appear to have been gathered into it. It is as though his imagination had found a powerful impulse in the drama of Georg Büchner, a revolutionary expressionist of the first half of the 19th century. This piece had been performed with great success at Berlin, and had then passed to a Vienna theatre, where Alban Berg was greatly excited by it. Büchner, an eloquent advocate of the human type impersonated in the figure of the soldier Wozzeck, has in some respect forecast the spiritual development of Germany after the war. Alban Berg had commenced his opera before the war, and it was finished under the greatest difficulties. The fact that the Berlin Staatsoper accepted it for performance is evidence of great courage on the part of the directorate, and was principally due to the enterprising spirit of Erich Kleiber.

Considering the musical part of the opera (although the work hardly deserves this designation), we find the score to present only the idea of pure music. The old forms, such as prelude, fugue, passacaglia, &c., have been filled with new substance. But this strictly musical architecture nowhere hinders the truest expression of what 'Wozzeck' means and says in its series of fifteen scenes. The last offspring of 'Tristan,' this score is nevertheless highly individual. Richard Strauss's naturalism and Debussy's impressionism have found striking unification in this work, and nature is made to speak a passionate language. Of course, so many virtues can but contain a weak point, and that of this opera is found to lie in its tendency to follow too logically the principles of Arnold Schönberg in treating the human voice, which leave nothing to the singer, however exacting they may be with regard to the expressive side of a single part. The consistency of the composer, who never makes sacrifices to the taste of the public, is astonishing. So far as the stylistic side is concerned, 'Wozzeck' may be considered as the most striking musical event in the history of opera since 'Pelléas et Mélisande.' The enormous difficulties of the score as well as of dramatic expression were overcome in unexpected fashion.

### ALOIS HABA'S QUARTER-TONE CONCERT

Much has been said about the quarter-tone experiments undertaken by Alois Haba, the Czech-Slovakian theorist and composer. But it was very important for him to show before a Berlin audience the results of his efforts. When the quarter-tone pianoforte built by August Förster, at Löbau, was exhibited in the Berlin Singakademie, the hall was crowded—musicians and non-musicians, enthusiastic music-lovers, and sceptical listeners, being attracted by the novelty. I doubt whether their curiosity was fully gratified. None of the items—played in masterly fashion by Erwin Schulhoff on this instrument of three keyboards—proved the necessity for the quarter-tone scheme, save one, a Fantasia by Haba himself. This at least proved that some new shades of dynamism may be produced by the use of quarter-tones. On the whole, it became evident that a further enlargement of tone material is not the first condition for a new and better art. While fully appreciating the analytical and technical skill alike of Alois Haba and of the firm which evolves his constructional devices, we yet hold fast to the idea that composers should address themselves principally to the enrichment of the essence of music.

### A NEW MASS

Nothing is more consoling for the future of music than the fact that young composers, turning aside from experiments in instrumental music, are writing vocal scores—for the audaciousness of the modernist cannot but be hampered by the natural limitations of the human voice. Kurt Thomas, a young musician born at Leipzig, has written a Mass which, as an Opus 1, deserves the highest praise. Thomas has thoroughly studied modern music, and since this Opus 1 has written some purely instrumental

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works, but he never forgets that the voice remains the basis of music. His Mass, performed for the first time at Berlin by the Dome Choir, under Prof. Hugo Rüdel, on February 23, is remarkable for some extraordinarily skilful vocal part-writing as well as for the complete freedom with which he handles his material. As is natural in the work of a beginner, not all the parts are of equal value, but there is no doubt that, far from being exclusively absorbed in technical work, Thomas here gives expression to some intimate thoughts. We may expect more and greater things from him.

#### RICHARD STRAUSS FESTIVAL.

After a long interval, Richard Strauss again appeared at the desk of the Berlin Staatsoper. His conducting of 'Salomé,' 'Intermezzo,' 'Rosenkavalier,' and 'The Frau ohne Schatten,' afforded a welcome opportunity for comparing his work with that of the younger composers. First of all, the manner in which he directed his own operas did not fail to excite the audience. Here we beheld a creative spirit gradually becoming familiar with ideas whose genesis he had willed, but which now lay behind him. In him, the conductor as a creator surpassed all the non-creative conductors whom we had seen and heard in the meantime. The orchestral performance moulded itself to the humour of the composer, and grew in excellence as Strauss came to feel the warmth and appreciation of his greeting. All this, however, cannot overshadow the fact that his later works display merely a masterly routine, and only occasionally have something important to say to us.

#### NEW MUSIC IN DIFFERENT PLACES

The German section of the International Society for Contemporary Music has for the active concert propaganda a local sub-section at Berlin, giving concerts at the *magazin* of Messrs. Steinway. The room is small, and the number of visitors consequently not very great; neither is the music performed always interesting. A Violin Sonata by Karol Rathaus, however, may be mentioned on behalf of the serious and successful way in which the problem of form has been attacked by the composer. In its outlines the old scheme has been preserved, but the texture has been enlarged and refined.

Orchestral and chamber music novelties are just now very numerous in public concert programmes. It is clear that Paul Hindemith begins to be infectious. A Violin Concerto played by Alma Moodie under the baton of Heinz Unger, on February 18, may be in some parts interesting, but does not reveal any new aspect of the composer. Much better, though rather weak from the standpoint of invention, are Hindemith's Serenatas, a romantic song-cycle with the accompaniment of viola, 'cello, and oboe. Of course this is, or pretends to be, a new kind of romanticism. The atmosphere in which the composition moves is that of a rather delicate melancholy. The November-Group continues to be very active in performing new German and foreign chamber music works. ADOLF WEISSMANN.

#### HOLLAND

The presence of Igor Stravinsky at Amsterdam and the large number of performances of his works during the time he has been here have for a week or so made the musical life of the commercial capital of Holland a kind for one-man festival, though opportunities have been given for comparing his music with that of his contemporaries and predecessors. Two performances of 'L'Histoire d'un Soldat,' under the sympathetic direction of Paul F. Sanders, have been given by the art-circle Kosmos in the Theatre Royal, and attracted almost as much attention for their histrionic effects as for those of the music. These performances and those by the Concertgebouw Orchestra of 'L'Oiseau de Feu,' the Pianoforte Concerto, with the composer as soloist, and 'Le Sacre de Printemps,' with several chamber music concerts, have aroused the very greatest enthusiasm, and Stravinsky personally has been one of the most popular figures here for a long time. His methods and ideas have

won nothing but praise from both critics and public, and the former have contributed long articles as well as the usual concert notices. The only numbers which have received serious adverse criticism have been the 'Pièces enfantines,' which are generally regarded as clever but of no musical significance. Stravinsky himself also seems to have been pleased, and has written to the Dutch press a letter in which he expresses great satisfaction at being able to work with such an extraordinarily perfect ensemble as Mengelberg and his orchestra. After Stravinsky came Respighi, whose less strenuous but more colourful efforts have given rise to many interesting comparisons. Somewhat curiously, the work of the Italian seems to have created greater difficulties of understanding than did Stravinsky's. Respighi's Pianoforte Concerto, also with the composer as soloist, and the 'Concerto Gregoriana,' for violin, are admittedly works which a single hearing scarcely allows of any real appreciation, but these and others are described as being of too little universal interest. Nevertheless they were well received, and still more so were the 'Antiche Danze ed arie,' the 'Fontana di Roma,' and the 'Pini di Roma,' the last of which was conducted by Respighi himself. Other works which the Concertgebouw Orchestra has played recently have been Charles Martin Loeffler's 'A Pagan Poem,' which had a mixed reception, many people finding it dry and tiresome, and others a study in modernism they were unable to understand; Cherubini's 'Anacreon' Overture; Bruckner's second Symphony; and some light Berlioz. One of the most interesting concerts in the scheme of the Residentie Orchestra, under van Anrooy, was that in which Mozart's Pianoforte Concerto, in C minor, and the *Nachtstück*, in G, were contrasted with de Falla's 'Nights in the Gardens of Spain' and the Introduction to Act 3 of 'Tristan,' the last of which gave an opportunity for hearing the fine *cor anglais* playing of Stotyn. The pianoforte soloist was Willem Andriessen, one of the best in Holland, and particularly happy in these lighter and more delicate kinds of music.

With a flood of chamber music performances, only a few of the most striking may be pointed out. One of these is that of the Concertgebouw Sextet, comprising pianoforte, flute, oboe, clarinet, horn, and bassoon. A very promising work for this combination was that by Silberman, a young Dutchman, who possesses qualities not often found in the young men of to-day—i.e., fancy, a real knowledge of the characteristics of his instruments and their capacity for blending, a sense of tone-colour and form, and a knowledge of when he has said enough. When, in the 'Burleske,' he tries to be light he is less successful than when he allows his somewhat melancholy nature to express itself. The same programme included Paul Hindemith's 'Kammermusik No. 3,' for eleven instruments, and Poulenc's 'Rapsodie Negre.' The 'dadaistic' music and words of this last failed to make any good impression. Wolf-Ferrari's 'Kammersymphonie' also suggested that the composer was less happy in this than in his work for the stage. Hindemith's early Violin Sonata, Op. 11, No. 2, played by the American, Cyril Towbin, at his recital, served the purpose of showing the development in style and power of the German composer, though in itself it is a pleasant work suggestive of Brahms. The Music Society String Quartet performed here for the first time before large audiences, and evidently pleased all hearers. These players have certainly improved in matters of vigour and unity since I heard them a couple of years or so ago, and although they are still some distance from their objective of being one of the great quartets of to-day, they are decidedly in the right direction. Two Fantasies for four strings, by Purcell, created very great interest, and delighted and surprised many by their 'modern' feeling. Vaughan Williams's Quartet in G minor was a subject of more criticism, and the search for influences resulted in those of Debussy and Tchaikovsky being discovered by several critics. The Old English dance character of the *Finale* missed all of them, probably because their knowledge of old (or new) English music is less than that of the moderns. The Dresden String Quartet was content with familiar works, but played these with a fine sense of their character. Of new Dutch works

played during the last few weeks, there are to be mentioned two very short Sonatinas, of a somewhat experimental character, though not without real musical interest, by Willem Pijper, and a second Sonata by Sigtenhorst Meyer, which is one of his strongest and most personal works. The middle movement of this is particularly rich in its melodic and harmonic character. The Italian Opera brought a very successful season to a close with a performance of 'snippets' from some of the most popular works in the repertory, and 'Co-Opera-tie,' after a visit to Paris, is doing better than ever. As a return compliment the Parisians are sending the Grand Opéra Ballet to The Hague—this being, it is stated, the first time that the Ballet will appear outside France. The date is fixed for the third week in April, and the programme will include the 'Sylvia' and 'Coppelia' ballets of Delibes; 'La Péri,' of Paul Dukas; 'Les Abeilles,' of Stravinsky; 'Castor and Pollux,' of Rameau; and the ballet from Gounod's 'Faust.'

HERBERT ANTCLIFFE.

### TORONTO

Two great pianists and two very great tenors have been with us since my last notes were penned—Paderewski, Friedman, Roland Hayes, and John Coates. As the ex-Premier of Poland chose an all-Chopin programme, and many hundreds failed to gain admission, all that has previously been written concerning the magnetism of Paderewski's art may be repeated—mentally. He came, and the hall rose to welcome him. He played, and the audience yelled. Somehow one feels it is more the world-war statesman and the man than the actual musician who now attracts. Yet what a stupendous vitality!

There followed Friedman, the 'master-technician,' the 'mechanically stupendous,' as he has been called, one of the most vital executants before the public eye, yet a pianist who somehow fails to draw the greater interest. It may be that his very super-brilliance in actual performance has deadened the spirit of the man and the interpreter. Somehow the art does not speak. Friedman's finest moments were realised in the Chopin B minor Sonata and the Schumann Fantasy.

Last year I drew special attention to the unusual perfection of the work of Roland Hayes, the negro tenor. This city has, at last, realised that Hayes is one of the greatest living lyric tenors, and has taken him to her heart. Certainly no vocal artist has ever gripped an audience here with so little appeal to sentiment and the dramatic instinct, and so great a demand upon the deeper sense of pure beauty and almost spiritual sincerity. Hayes is fortunate in possessing a perfect tonal quality and an irresistible personality.

Delightful, indeed, it was to welcome with a good audience John Coates, who showed us not only how English songs can be sung, but also what a wealth of almost unknown melody there is in our own land. And yet our vocalists sing the trash which they say the public demands! Coates, in fifteen minutes, won the whole audience to a type of song almost foreign to this operatic-aria-soaked community, and proved that personality, plus artistry, can touch the heart and the mind of even average obstinacy. Coates gave us what it is seldom possible to find here—cultured, soundly-trained artistry of the most sincere variety. Never will his interpretation of Thomson's 'The Knight of Bethlehem' be forgotten, nor his performance of Schubert's 'Erlkönig,' with such astounding work from his accompanist, Gerald Moore, whom we are proud to claim as our own.

A capacity audience turned out to hear Paul Wells play the Liszt 'Hungarian Fantaisie' for pianoforte and orchestra, at the forty-fourth Twilight concert of the New Symphony Orchestra. Orchestral offerings were the 'Lohengrin' Prelude and the last two movements of Tchaikovsky's fourth Symphony. The members of our own Hart House Quartet returned from one of their New York recitals to present three well-contrasted works to a powerful following—Brahms's C minor, Op. 51, No. 1; Haydn's G major; and Dvorák's F major, Op. 96, No. 5.

The National Chorus, under Dr. Albert Ham, recently gave further proof of an unusually high standard of choral efficiency, especially as regards tone, attack, intonation, and balance, at the annual concert, with Alberto Salvi (harp) assisting. Dr. Ham has taken infinite pains in training his choir for smaller choral works and part-songs, with the result that his programmes are quite unique in the season's activities. No other choral body at Toronto concentrates solely upon this type of work. Such numbers as Holst's beautiful 'Lullay, my liking,' were handled most effectively.

The Women's Musical Club is to be congratulated upon introducing the harpsichord to this city, in the form of a recital upon that instrument, and also upon the pianoforte, given recently by Wanda Landowska. Bach, Handel, Haydn, Mozart, and the French 17th-century composers were represented in the exceedingly interesting programme.

Although snow is still here, the fact that spring is whispering to us is brought home by the crowding of concerts towards the pinnacle of the season. Mischa Elman drew his customary thousands, and, as usual, pleased those who looked only for imposing tone and technique. Sophie Braslau, one of the few contraltos on this side with a soul and the mind of a musician, gave us one of her faultless programmes, and Edward Johnson, Canada's one great tenor, appeared with a young New England soprano, Joan Ruth (also of the Metropolitan Opera), in costume excerpts from operas of Puccini, Verdi, and Gounod.

Other news concerns the efforts of our own artists, except one item—a brilliant organ recital by Edwin H. Lemare. Two concerts have come from the New Symphony Orchestra, under Luigi von Kunits, two talented pianists taking part—Evlyn Howard-Jones, who made his débüt here with the Beethoven 'Emperor' Concerto, and a young Pole, Mieczyslaw Munz, who adequately expressed as much music as he could find in Liszt's Concerto No. 2. The orchestra enjoyed a variety of experiences in Berlioz's 'Carnaval Romain,' 'L'Après-midi d'un Faun,' the 'Egmont' Overture, and a beautiful, sensitive romance, 'The Temple of the Goddess,' by F. H. de Massi-Hardman. In a recital, Mr. Howard-Jones's dignified musicianship found expression in works by Bach, Beethoven, Brahms, Chopin, Debussy, Delius, and Ireland.

For chamber music we now rely solely upon our own Hart House Quartet, whose last concert afforded a feast of modern works both interesting and fascinating. The Goossens Fantasy and the Macmillan Quartets were familiar, but the Ernest Bloch 'Paysages' was a novelty we should like to hear again—for its distinctiveness if for nothing else.

Thomas J. Crawford has taken hold of the Eaton Choral Society this year (Eaton's at Toronto corresponds to Harrod's in London), and in a comparatively short time has drilled it into sound enough shape to produce 'Hiawatha's Wedding-Feast,' 'The Little Sandman' (Brahms), 'Pan's Holiday' (Bridge), 'A Border Ballad' (Maunder), 'Moonlight' (Fanring), and 'The Banner of St. George' (Elgar). The soloists were Maria Kurenko, a famous Russian coloratura, and Allen McQuhae.

An outstanding addition to the Hambourg Conservatory staff has been made in Edouardo Ferrari-Fontana, a renowned operatic tenor from La Scala, who gave an introductory recital a few days ago. He was supported by Boris Hambourg (cello) and Clement Hambourg (pianoforte), two artists who were also heard this month with Harry Asdaskin (violin) and Reginald Stewart (pianoforte), in the first two Hambourg Concert Society programmes.

Other recitals are recorded by Geza de Kresz (violin) (works by Bach, Saint-Saëns, Trapp, and Ysaye); the William Hardiman String Quartet; Florence Singer (pianoforte); Elizabeth Campbell (vocalist); and Elsie Charlton (vocalist). It may be of interest to some readers to learn that the programme given by the London String Quartet from Station WEAF, New York City, on the Atwater-Kent Radio Hour, was received at Toronto (*via* Buffalo or Cleveland) as perfectly as could be wished, due allowance being made for local interference.

Two organ recitals at Montreal, by H. Matthias Turton, the newly-appointed organist of Erskine Church at that

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city, included characteristic works by Bonnet, Bossi, Couperin, César Cui, Handel, Basil Harwood, Hofmann, Hollins, Hoyle, Jongen, Piatti, Purcell, Max Reger, and Russell.

H. C. F.

## VIENNA

### BALLET AT THE REDOUTENSAAL THEATRE

One of the unsolved problems of the Staatsoper is that of the ballet. It is true that Heinrich Kröller, whom Richard Strauss brought to Vienna to produce his 'Legend of Joseph,' has done away with some of the most obsolete features of what was formerly known as the Viennese Ballet School, and the choreographic feats of the Staatsoper's corps de ballet are, at least, no longer confined to tiptoe dancing and pirouettes. A few reforms have found entrance, but the Staatsoper's ballet work is still far removed from the modern ideas on dancing taught by Laban and Mary Wigman, and widely spread in the German Opera Houses even of smaller size and means. One of the chief ailments of the Staatsoper's ballet performances lies in the fact that Richard Strauss, during his directorship, relegated them to the Redoutensaal Theatre, the beautiful historical hall situated in the ex-Imperial castle—a gorgeous environment but, through its 'stylized' stage and primitive scenic possibilities, little suited for productions on a larger scale. Director Franz Schalk is now transferring the ballet productions back to where they belong—the big and excellently-equipped stage of the Staatsoper. The latest, and last, attempt to stage ballets at the Redoutensaal was the production of Heinrich Kröller's 'Tanzbilder,' an evening consisting of four ballets. Bizet's 'L'Arlésienne' Suite (interspersed with fragments from the 'Carmen' ballet) was conceived in the nature of a 'divertissement,' and the 'Wedding of the Doves,' from Braunfels's opera 'The Birds,' a ballet exhibition in old style. It is unfortunate that Kröller bestows time and work upon such insipid products, rather than coping with modern and interesting ballets and pantomimes, such as, e.g., those of Bartók or Milhaud. His attempt to invest 'absolute' music such as Milhaud's 'Saudades do Brasil' with a sort of symbolical plot remained as unsuccessful as the still more dangerous undertaking to adapt Moussorgsky's 'Pictures from an Exhibition' (impressionistic programme music in itself, and purely pianistic in character) to an allegorical plot, in a doubtful orchestral setting. The talented dancers of the Staatsoper, of whom Tilli Losch, Hedy Pfundmeyer, Willi Fränzel, and Toni Birkmeyer are the most gifted and best trained, would warrant a better vehicle.

### ORCHESTRAL CONCERTS

An orchestra notable both for size and perfection, assembled under Felix Weingartner's baton for what was frankly announced as a 'monster concert.' The big body, formed of the Philharmonic Orchestra and Symphony Orchestra, boasted a hundred and seventy-five members, among them a hundred and eight string players, including thirty-two first violins, and sixteen basses. The acoustic result was overwhelming, and Weingartner drew tremendous effects from his men in his own symphonic poem, 'Das Gefilde der Seligen,' and in the 'Tannhäuser' Overture, with its threefold repetition and attendant three-fold climaxes of the 'Venus Song.' Still, the discriminative hearer will prefer subtler work to such mass effects, and delight far more in a performance such as the Philharmonic Orchestra, also under Weingartner's direction, gave of a 'Suite for Seventeen Wind Instruments,' by Franz Moser. This composer is a deserving member of the Philharmonic. He builds solidly upon tradition, rather than working as an experimenting modernist. The Suite is partly archaic, partly romantic, and partly operatic, but at all times a brilliant task for the fine wind section of the Philharmonic Orchestra. Also for seventeen solo instruments were three orchestral songs by another Philharmonic member (and also a double-bass player), Wilhelm Jerger. He is far younger than Moser, and more enterprising, and his songs are both very singable and finished in form.

The Workers' Symphony Concerts, which constitute so important a factor in the musical life of the city, brought Alexander von Zemlinsky (a Viennese, and now operatic director at Prague) back to his native city for what was not chronologically but in quality the first Viennese performance of Mahler's posthumous tenth Symphony. Zemlinsky—who has re-scored Ernst Krenek's first version of this fragmentary work—knows, probably better than any other conductor, how to carry concision into the seeming formlessness of Mahler's Symphonies, and in this particular piece to establish inner connections between the apparently detached portions. His performance of this work—Mahler's 'Parsifal,' in its mood of resignation—was one of the most beautiful orchestral productions heard here for years. As a composer, Zemlinsky proved rather classicistic in his '23rd Psalm,' composed in 1912, and distinguished more for its excellent treatment of the chorus than for originality. The last novelty of the programme was Hugo Kauder's new Violin Concerto, of which Franz Malcolm Höne, a young American violinist of supreme technical proficiency and of the unemotional type, gave a brisk and virile production. Kauder, who has long lost himself in rather speculative and pensive music, in this latest piece reveals a new vitality, but does not always succeed in evading the conventional.

The 'Concerto Grossso' No. 2, by Ernst Krenek, abounds in harshnesses, both orchestrally and harmonically, and the emphasis laid on rhythm over melody, in the 'obstinate' motives and 'lapping' themes built on only one tone, challenges opposition. But Krenek's talent and temperament captivate even the adversely disposed. Dr. Erich Cheirander, who gave this work its Viennese première, brought also an historical novelty, viz., the Overture 'The Destruction of Jerusalem,' by Carl Löwe, the famous German song composer. This piece, over a hundred years old, contains a principal theme virtually identical with a motive from Mahler's eighth Symphony; and the similarity to Mahler does not end there, but extends even to certain formal peculiarities.

### RECITALS

Franz Steiner, the Viennese Lieder singer, introduced a 'novelty' by Franz Schubert—a song entitled 'Lied der Abwesenheit,' which has recently been unearthed and published in connection with three other unknown Schubert pieces for piano forte solo. They are a 'Minuet' from Schubert's youth; a 'Ländler' whose time of origin is unknown; and a Waltz written about 1826. The latter had appeared in a collection printed at Vienna in 1825, and containing also a Waltz by Beethoven. The other three Schubert works are hitherto unpublished, the manuscripts being in the possession of one of Schubert's surviving grand-nieces.

The return of Jascha Heifetz, the widely famed Russian violinist, after a long absence, proved an admitted disappointment: a truly phenomenal technical equipment such as his could not atone for the complete absence of feeling, and what the Germans call 'style,' in classic compositions. Heifetz's very reverse is Eugen d'Albert, with whom pianistic technique has become a negligible quantity in recent years. D'Albert's gigantic conceptions of the great classics are still unsurpassed in their grandeur, but his failing dexterity has come to a point where it mars his interpretation. A notable pianist is Alexander Tcherepnin, a young Russian who served as interpreter for his own brilliant and grateful compositions. As a composer, Tcherepnin ponders little on problems, and allows his imagination to stream forth unaffected by intellectualism. His native Russian temperament affords a satisfying synthesis with an elegance of style and fluency of diction acquired in France, the country of his adoption. Still young, and also eminently gifted, is Erhard Kranz, one of the very few of our young musicians to covet the laurels of the organist. The modern orchestra with its advanced devices for colouring and shading, offers new scope to the organist with modern ideas, and this artist made full use of them.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

THOMAS ERNEST PLATER, at Portsmouth, on March 5, aged forty-four. For the past twenty-six years he had been on the staff at Fratton Road Boys' School, the whole of the musical work being in his charge. Outside the school he laboured hard in the cause of music, being secretary of the Juvenile Welfare Association Festival and the Portsmouth Competitive Festival, choirmaster at Lake Road Baptist Church and at St. Simon's Church, and conductor of the Portsmouth Temperance Choral Union. With the last-named body he gained many successes in competitive festivals. Plater was not only a skilled vocal trainer; he had also a real genius for choral conducting. One of our most vivid recollections is the Choral Union's singing, a few years ago, of 'As Vesta was' and Elgar's 'Death on the hills.' In beauty of tone, poetic insight, and finished style the performances stamped his choir as one of the best of its size and type in the country. A genial and unassuming man as well as an accomplished teacher, Thomas Plater will be mourned by hosts of friends in the Portsmouth district.

ANTON SISTERMANS, at The Hague, on February 6, in whom Holland has lost one of her ablest and best-known musicians. Sistermans was born at 's-Hertogenbosch, in 1865, and after a short time in business discovered that he had a voice of excellent quality. He studied under Stockhausen, and a brilliant first appearance in Verdi's 'Requiem,' at Strasbourg, paved the way for a tour of the whole of Europe, in which he won success wherever he went. Later he settled at Berlin as a teacher. In 1917, driven by the conditions obtaining there, he left Germany for his native country, and was invited to take charge of the opera class at the Royal Conservatory at The Hague. He also did other teaching, incidentally forming the 'Sistermans Ensemble,' which gave concerts in various towns. He was a great friend of Brahms, and an ardent admirer of all his works.

THE HON. MRS. ROBERT LYTTELTON, née Santley, on February 14, at St. John's Wood. She made her first public appearance at the age of sixteen, at Liverpool, with the Carl Rosa Opera Company in 'The Water Carrier,' and during the following eight years she was a brilliantly successful soprano. All the signs pointed to a career rivalling that of her famous father, but she retired from public singing on her marriage in 1884. She had an unusual distinction in having drawn the admiration of Jenny Lind for her singing, and Rubinstein for her pianoforte playing. During recent years she devoted herself unspuriously to philanthropic and religious work.

ALBERT HANNINGTON, in his seventy-eighth year. He began his musical life as solo boy at various London Churches, including Brompton Oratory and the Italian Church, Hatton Garden. At the age of twenty he gave up the prospect of the Civil Service career for which he had prepared, and took a position in the Smith American Organ Company, later opening a branch of the business and carrying on also an extensive tuning connection. He also did much work as a teacher, and wrote many articles for trade journals.

NICHOLAS PHILLIPS, on February 6, at Plymouth, aged seventy-three. He was principal of the firm of Turner & Phillips, music dealers of that town. Mr. Phillips was the first apprentice of John Brinsmead, and later became his factory manager. To his main business he added that of concert manager, in which capacity he served Albani, Patti, Paderewski, and other famous artists. He was a prominent figure in the West Country, not only in musical affairs but also in sport, being a famous swimmer and diver.

THOMAS CRAMP, on March 4, aged eighty. For nearly sixty-six years he had served as organist at Holy Trinity, Hastings, and though blind from birth had always found his way from his house to the church unaided.

JOHN MILLAR CRAIG, at Edinburgh, aged eighty-seven. He studied singing in Italy, and on his return to Scotland won a high reputation as performer and teacher. He was very successful, too, as a choir-trainer, and among other bodies directed by him was the Glasgow Select Choir, which became widely known during his twenty-one years of office, touring in England and Scotland, and being for many years heard in London at St. Andrew's Day celebrations.

## Miscellaneous

The Annual Report of the Organists' Benevolent League shows a flourishing state of affairs. The receipts for 1925 were £130 more than in the preceding year, and £447 more than in any other year but one since the inception of the Fund. Organ recitals for the benefit of the Fund showed an increase, but much more ought to be done in this direction. At present the Fund is in the happy position of being able to meet demands, but the committee looks forward to being enabled to increase the grants in necessitous cases. As the chairman, Mr. Sydney Nicholson, said at the annual meeting, it is highly satisfactory to find the League able to fulfil its object with the sole aid of organists themselves. A copy of the Report may be had from the secretary, Mr. Thomas Shindler, at the Royal College of Organists.

'The Music Trades Diary, Year-Book, and Directory for 1926' is a well-planned and informative companion for the musician's desk. It comprises an exhaustive dictionary of technical terms used by pianoforte makers, articles on the law of copyright, the care of player-pianos, the Shops (Early Closing) Act, Patents, Trade Marks and Designs, Hire Purchase Trading, &c., a list of musical instrument patents from 1924 to 1925, import and export statistics, various trade directories (home and foreign), &c., and the diary space is ample. An astonishing half-crown's worth. (G. D. Ernest & Co., Duke Street, Adelphi, W.C.2.)

It is proposed to hold a Three Choirs Festival for West Wales, at Carmarthen, on September 15, 16, 17, and 19. The performances will take place at St. Peter's Church and St. David's Memorial Hall. The programmes will include Bach's 'A Stronghold Sure,' Elgar's 'For the Fallen,' 'The Hymn of Praise,' 'The Messiah,' 'Elijah,' a work by Sir Walford Davies (to be selected), and a new work by J. Charles Williams, the conductor. Choralists wishing to take part should write to Mr. Williams.

In connection with sixteen Open Scholarships at the Royal College of Music, preliminary examinations will be held on May 26 in various local centres. The Scholarships are for composition (1), pianoforte (3), organ (1), violin (2), violoncello (2), singing (3), and not less than four among harp, oboe, bassoon, trumpet, and horn. Full information and entry forms may be had from the Registrar, Royal College of Music. Last day of entry, April 26.

The String Orchestra of the London Academy of Music gave a concert at Hampstead Conservatoire on February 18, playing works by Bach, Mozart, Beethoven, Mendelssohn, Grieg, and West, conducted by Mr. Carl Weber. Miss Madeleine Wermecke, pupil of Mr. Charles Fry, recited admirably Shelley's 'Ode to the West Wind'; and Mr. Cecil Turner, pupil of Mr. Weber, showed great promise in Grieg's Pianoforte Concerto.

The Annual Dinner of the Musicians' Benevolent Fund will take place on April 15 at 7 for 7.30 at the New Princes Galleries, Piccadilly. Lord Darling will be in the chair, and among the speakers will be Mr. J. R. Clynes and Mr. Albert Coates. Tickets (15s. 6d.) may be had from the secretary, Mr. Frank Thistleton, 5, John Street, Bedford Row, W.C.

In the course of a lecture on his 'Brain to Keyboard' System at Grotian Hall, on February 25, Mr. Macdonald Smith said that a lady who was asked to report on the strength of her ring finger replied crisply, 'None worn'; and another pupil, on being given a 'lunge' exercise, wrote pointing out that his lungs were 'Quite sound, thank you.'

An Oxford Festival of Music, in commemoration of the Tercentenary of the foundation of the Heather Chair of Music, will take place on May 2-8, under the direction of Sir Hugh Allen. The programme, &c., reaches us too late for details to be given. It may be had from Messrs. Charles Taphouse & Son, Magdalen Street, Oxford.

We have received, too late for detailed notice, the programme of the Bournemouth Musical Festival (April 1-11). The scheme is as attractive as usual, and we cannot imagine a more desirable Easter holiday for musicians than a fortnight at Bournemouth shared between the Winter Gardens and the beach.

Mr. Rhys Evans has conducted the Porth Harmonic Society for twenty-five years, and as a token of appreciation the Society and the Salem Welsh Baptist Church recently presented him with a handsome album and address and a selection of musical works.

## Answers to Correspondents

**G. L.**—The Primers you mention will take you far enough for the A.R.C.O. paperwork, but we do not advise you to confine yourself to them. For Counterpoint add 'Diatonic and Modal Counterpoint,' by Ralph Dunstan (Novello), and 'Applied Counterpoint,' Kitson (Oxford University Press). Widen your views on musical history by reading standard biographies and the principal articles in 'Grove'; there is no more interesting way of adding to your all-round knowledge of the art. (2.) Mendelssohn's Organ Prelude in D minor: Your inquiry as to the treatment of the passage on the first page is answered by the composer himself. *Ad libitum*, he says. This does not imply (as you seem to think it does) a quicker pace. It has to do rather with rhythm, the point being the contrast between the free movement of the quaver interludes and the weighty groups of chords. A very little freedom will suffice; mere eccentricity would ruin the dignity of the movement. The player will show his taste and sense of style by the way he makes the chords and quaver passages contrast and cohere. A frenzied rushing of the quavers will provide contrast; a stolid strict time will ensure coherence. Only good playing will bring about the two. Organ music abounds in this alternation of free passage work and strict writing (chiefly because in the early days of the instrument such alternation was one of the few methods of obtaining variety); and much of the loose and unbalanced playing to be heard is due to a failure to apply this simple principle of contrast and coherence, or unity in variety. Too often one is obtained at the cost of the other. The pace of this Prelude should be brisk, say about crotchet =112. It may be worked up slightly towards the climax which leads into the last page, but in putting on the pace don't forget that the actual increase need be no more than slight, because the gradual change from the opening quaver duplets, *viol* triplets, to semiquavers, produces a fine impression of accelerated motion. What a fine movement this Prelude is! Folk who sniff at Mendelssohn should study the organ, and play the D minor and C minor Preludes and Fugues and the best of the Organ Sonata movements.

**E. B. P.**—(1.) For the information you require about the Oxford degree you had better write to the University. (2.) You ask if the addition of three vocal parts to a given melody or bass (A.R.C.O. paper work) is to be regarded as a harmony or counterpoint test. In a sense the answer is 'Both.' The examiners would think little of a working that consisted merely of plain chords; a certain amount of independence in the part-writing would be looked for, and this of course means that the examinee must be able to write free counterpoint. An important point in the test would be the *style* of the writing—it should be vocal. We advise you to work such a test in three ways: (1) Add three plain parts; (2) three vocal parts; and (3) three string parts. All would be markedly different in style, but the contrapuntal element would be present in all, though only markedly so in the third. We suggest working thus in three styles, because too many students are content to produce part-writing that may be

sung or played on a keyboard or by a string quartet, but which (as a result of this undefined and accommodating character) is not effective on either medium. Let every bar you write be for some definite instrument or combination. You will add interest to your task, and the result will gain in character, being music of sorts instead of mere paper abstraction.

**H. A. R.**—The R.A.M. list of books recommended for use in preparing for the L.R.A.M. examination does not include one on accompanying. A recently issued work that would probably meet your needs is Welton Hickin's 'Pianoforte Accompaniment' (Novello, 5s.). See also articles in the *Musical Times* of November and December, 1924, by Hubert J. Foss, on 'The Art of Accompanying Songs.'

**WORRIED.**—The trembling in the bow arm is probably due to involuntary stiffening of the muscles. As this occurs mostly in playing solos, the origin is no doubt nervousness. It is difficult to diagnose without exact information. Next time the trembling occurs observe closely whether the arm is moving as freely as it should. In all musical performance stiffness is a fatal enemy.

**NOMEN BELLI.**—(1.) Yes; harpsichords are still made in this country. They are costly delights, of course. Write to Mr. Arnold Dolmetsch, 'Jesses,' Haslemere, Surrey. (2.) We know nothing of Continental second-hand dealers in Roman Catholic Church music. Perhaps some of our readers can give us information. If so, we will send it along.

**H. R.**—Francesco Geminiani was a famous violinist and composer, *b.* Lucca, 1680, *d.* 1762. (His birth-year is sometimes given as 1667.) He lived much in London. He wrote many Sonatas, Concertos, &c., for violin; also pieces for clavichord and harpsichord; and some technical and theoretical works. A biographical article is in 'Grove,' vol. 2.

**L. G. R.**—(1.) Apparently the metronome about which you inquire was the 'Pinfold.' This was stocked by Messrs. Metzlers, but they tell us that it is no longer made. Write to them for particulars of other kinds. (2.) Chesters stock a good many photographs of musicians; ask them for a list, or say which ones you want.

**C. M.**—We cannot answer questions concerning a harmonic progression unless you send us the work in which it occurs, or, better still, copy out the passage. Nor can we advise on the interpretation of a piece unless a copy is sent.

**A. MCK.**—(1.) We do not know the meaning of the letters 'A.P.N. Cons. L.' (2.) Our ignorance extends even farther, and we cannot essay a 'description of the academic costume of the A.R.C.M.'

**E. C.**—An article on 'The Immortal Hour' appeared in our issue for June, 1921. The writer was Robert Lorenz.

## THE MUSICAL TIMES

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